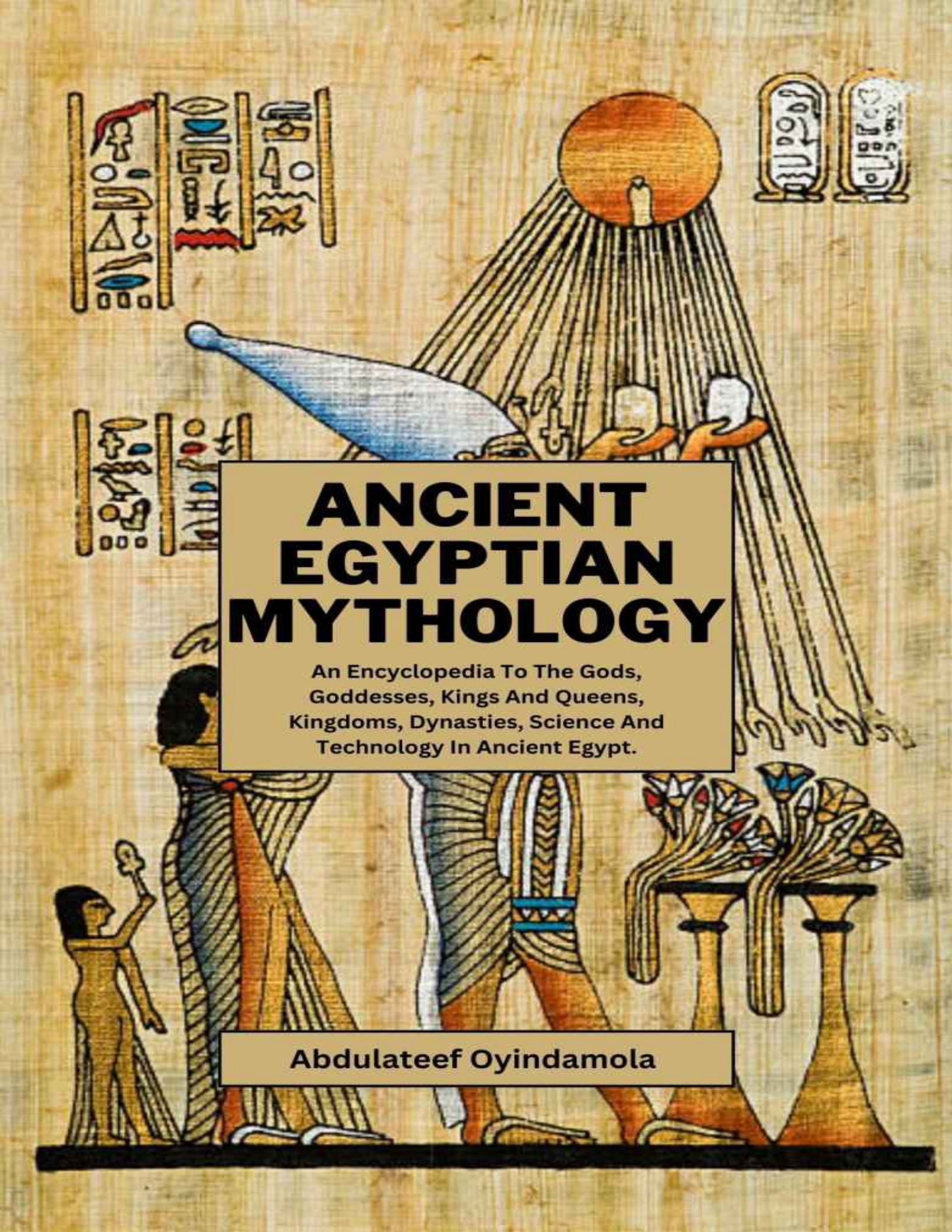
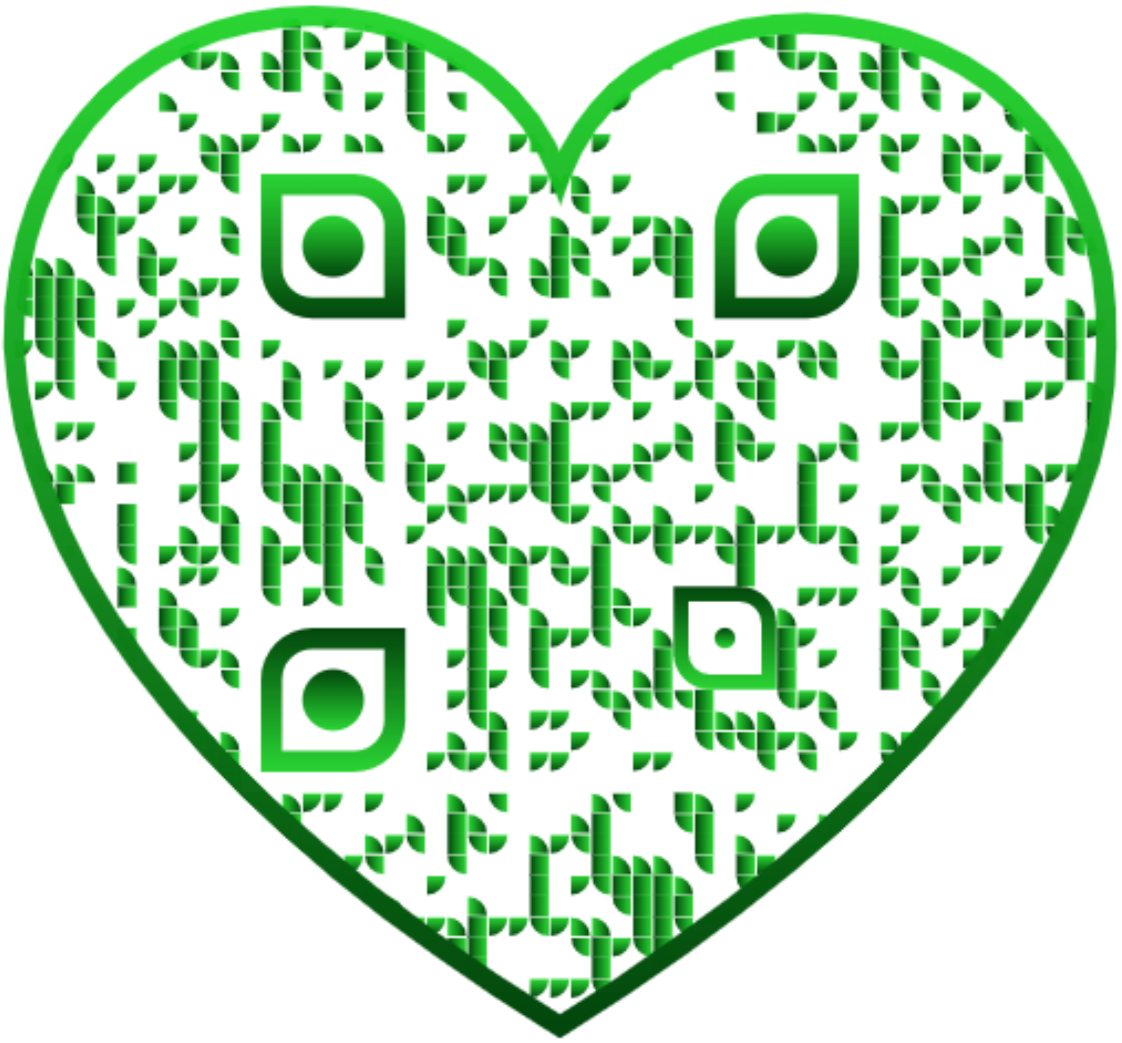


ANCIENT EGYPTIAN MYTHOLOGY

An Encyclopedia To The Gods, Goddesses, Kings And Queens, Kingdoms, Dynasties, Science And Technology In Ancient Egypt.

Abdulateef Oyindamola



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INTRODUCTION

Egyptian mythology is described as the troupe of myths from ancient Egypt that depict the deeds of the Egyptian gods in order to comprehend their surroundings. The beliefs expressed in these stories were an essential aspect of ancient Egyptian religion. Every element of life in ancient Egypt was influenced by myths about the creation and maintenance of the world by the gods. Egyptian religion affected other civilizations through commerce, and it became especially popular after the Silk Road was established in 130 BCE, as the Egyptian port city of Alexandria was an important commercial hub.

Egyptian mythology was significant to other civilizations because it developed the concepts of endless life after death, beneficent deities, and reincarnation. Egyptian beliefs in reincarnation were thought to have affected both Pythagoras and Plato of Greece, and Roman religious culture took as much from Egypt as it did from other civilizations.

Human existence was comprehended by The Egyptians saw themselves as simply a minor part of an endless journey presided over and controlled by supernatural powers manifested in the various deities that composed the Egyptian pantheon.

However, one's earthly life was not only a prelude to something higher, but was a part of the complete trip. The Egyptian afterlife was a mirror-world of one's life on earth (particularly, one's life in Egypt), and one needed to live that life well if one intended to enjoy the rest of one's everlasting trip.

EGYPTIAN GODS AND GODDESSES

OSIRIS

Statue Of Osiris At The Mortuary Temple Of Hatshepsut In Deir El-bahari, Egypt.

Osiris is the Egyptian Lord of the underworld and Judge of the Dead, family-hubby to Isis, and one of the most important gods of ancient Egypt. The name Osiris' is the Latinized form of the Egyptian Usir which is interpreted as'

important' or' potent'. He's the first-born of the gods Geb(earth) and Nut(sky) shortly after the creation of the world, was boggled by his younger family Set, and brought back to life by his sister-wife Isis. This myth, and the gods involved, became central to Egyptian culture and religious life. Osiris was firstly a fertility god, conceivably from Syria(though this claim is queried) who became so popular he absorbed the function of earlier gods similar to Andjeti and Khenti Amenti, two gods of fertility and husbandry worshiped at Abydos. He's associated with the djed symbol and is frequently depicted with black or green skin emblematize the rich slush of the Nile and rejuvenescence. He's also constantly shown as a corpus or in an incompletely crested form in his part as Judge of the Dead.

Images of Osiris as a living god depict him as a handsome man in a royal dress wearing the crown of Upper Egypt as a plumed headgear known as the atef and carrying the crook and flail, symbols of kingship. He's associated with the fabulous Bennu raspberry(alleviation for the Greek Phoenix) who rises to life from the ashes. Osiris was known by numerous names but primarily as Wennefer," The Beautiful One" and, in his part as Judge of the Dead, Khentiamenti," The Foremost of the Westerners". The west was associated with death and westerners became synonymous with those who had passed on to the afterlife.

He was also known as The Lord of Love, King of the Living, and Eternal Lord. After Isis, Osiris was the most popular and enduring of all the Egyptian gods. His deification gauged thousands of years from shortly before the Early Dynastic Period(c. 3150- 2613 BCE) to the Ptolemaic Dynasty(323- 30 BCE), the last dynasty to rule Egypt before the coming of Rome. It's also possible that Osiris was worshiped in some form in the Predynastic Period of Egypt(c. 6000- 3150 BCE) and probable that he began at that time.Although he's generally seen as a just, generous, and giving god of life and cornucopia there are also delineations of him as" an intimidating figure who dispatches demon- couriers to drag the living into the caliginous realm of the dead though these are the nonage. Osiris as the kind and just sovereign, boggled by his resentful family, who comes back to life is the most popular and continuing image of the god.

The Osiris Myth

Statue Of Osiris And Isis

After the creation of the world, the first five gods were born of the union of Geb(earth) and Nut(sky) and these were Osiris, Isis, Set, Nephthys, and Horus. Osiris, as the firstborn, assumed rule as Lord of the Earth, with Isis as his queen and consort. He set up the people of Egypt uncultivated and lawless

and so gave them laws, culture, religious instruction, and husbandry. Egypt became a paradise under Osiris' rule where everyone was equal and there was abundant food as the crops were always generous.

Set was jealous of his family's success and grew resentful. Their relationship deteriorated further after Nephthys, Set's woman, disguised herself as Isis and enticed Osiris, getting pregnant with the god Anubis. Set had a beautiful coffin made to Osiris' exact height and also threw a grand party where he presented this box and told the guests that whichever of them fit in it most impeccably could have it as a gift. When Osiris lay down in the coffin, Set slammed the lid on, fastened it shut, and threw it into the Nile, where it was carried down a swash. Osiris' body traveled out to the ocean and ultimately his coffin became lodged in a great tamarisk tree growing near Byblos in Phoenicia. The tree grew snappily around the coffin until it fully contained it. The king of Byblos, Malcander, came to the reinforcement with his woman Astarte and respected the tree and the sweet scent which sounded to radiate from it. He ordered the tree cut down and brought to his palace as a cosmetic pillar for the court, and there Osiris remained, trapped inside the coffin within the pillar until he failed.

Isis had meanwhile left Egypt in hunt of her hubby and ultimately came to Byblos, disguised as an aged woman, where she sat down by the reinforcement and cried for her missing hubby. She was invited to the palace by the royal biddies who had come to the reinforcement to bathe and there ingratiate herself with the king and queen so she was asked to be a nursemaid for their youthful sons.

Isis tried to make the younger boy inhuman by bathing him in fire and when Queen Astarte discovered this, she was affrighted. Isis also revealed herself as the goddess and the king and queen promised her anything she wanted if she'd only spare them. She requested only the pillar- which they fleetly granted to her. After leaving the court, Isis cut Osiris from the tree and carried his body back to Egypt where she hid him from Set in the swampy region of the Nile Delta. She left him to go gather sauces to make a potion to return him to life, leaving her family Nephthys to guard the body. While she was gone, Set learned of his family's return and went out to find his body. He

managed to get Nephthys to tell him where it was, and when he set up it, he addressed it into pieces and scattered it across the land and into the Nile.When Isis returned, she was affrighted but snappily composed herself and went to work finding the pieces of her boggled hubby. With Nephthys' help, she recovered all of the body parts except the penis, which had been thrown into the Nile and eaten by the oxyrhynchus fish, which is why this fish was an interdicted food in ancient Egypt.

Isis was suitable to revive Osiris and, once he was alive, she assumed the form of a vampire and flew around him, drew the seed from his body into her own, and became pregnant with a son, Horus. Indeed though Osiris now lived, he was deficient and could no longer rule the land of the living. He withdrew into the afterlife where he became Lord and Judge of the Dead.

Isis, stewing over what Set might do to her son, hid Horus among the wetlands of Egypt until he was grown. At that point, Horus surfaced as a potent legionnaire and battled Set for control of the world. In some performances of the story, Set is killed but, on the utmost, he's defeated and driven from the land. The chaos Set had unleashed on the world was conquered by Horus, who restored order, and also ruled with his mama.

Worship of Osiris

The myth embodied some of the most important values of Egyptian culture, harmony, order, eternal life, and gratefulness. Set's resentment of Osiris, indeed before the affair with Nepthys, grew from a lack of gratefulness and covetousness for someone of different good fortune. In Egypt, thanklessness was a kind of" gateway sin" which opened the existence up to all others. The story dramatically illustrated how indeed a god could fall prey to thanklessness and the consequences which could follow. Just as importantly, the myth told the story of the palm of order over chaos and the establishment of harmony in the land; a central value of Egyptian culture and religion.

Osiris' revitalization was associated with the Nile River, which was considered a symbol of his life-giving power. Osiris' carnivals were held to celebrate the beauty of the god and his transcendent power but also his death and revitalization. The jubilee of the Fall of the Nile commemorated his death while the Djed Pillar Festival celebrated Osiris' rejuvenation.

The megacity of Abydos was his cult center and the necropolis there became the most sought-after burial ground as people wanted to be buried as close to the god as they could get. Those who lived too far down or didn't have the coffers for such a burial had a stele erected there with their name on it. Osiris was most extensively worshiped as Judge of the Dead but the' dead' continued to live in another realm and death wasn't the end of one's actuality.The carnivals, thus, famed life- both on earth and later- and part of these fests was the planting of an Osiris Garden which was a theater bed molded in the shape of the god and fertilized by the slush and water of the Nile. The grains which would later grow represented Osiris rising from the dead and also the pledge of eternal life for the one who tended the theater. Osiris auditoriums were placed in sepultures where they're known as an Osiris' Bed.

preachers of Osiris tended the temple and statue of the god at Abydos, Busiris, and Heliopolis and, as was customary with Egyptian deification, the preachers alone were thought into the inner sanctum. The people of Egypt were invited to visit the temple complex to make immolations and ask for prayers, seek medical advice and counsel, admit aid from the preachers by way of material goods or fiscal gifts, and leave offerings to the god in asking for a favor or by way of thanking the god for a request granted.

Osiris, the King, & the People

Osiris was considered the first king of Egypt who established the artistic values each later lords were sworn to uphold. When Set boggled the king, the country plunged into chaos and order was only restored with the palm of

Horus over Set. The lords of Egypt linked with Horus during life(they each had a particular name and a Horus Name they took on the morning of their reign) and with Osiris in death. As Isis was the mama of Horus, she was considered the mama of every king, the king was her son, and Osiris was both their father and their advanced aspect and stopgap of deliverance after death. It's for this reason that Osiris is so frequently depicted as a mummified caesar; because dictators were crested to act as Osiris. The image of the great mummified god preceded the practice of preparing the royal body to look like Osiris. All the Egyptian symbols and images which made up the pyramid texts on the walls of sepultures were meant to remind the soul of the departed what to do next, formerly they arrived in the afterlife. Their appearance as Osiris himself would not only remind them of the god but also would drive down dark spirits by chaffing them into allowing one was the great god himself. The king's appearance as modeled after Osiris' extended throughout his reign; the notorious flail and cowgirl's staff, synonymous with Egyptian dictators, were first Osiris' symbols as the flail represented the fertility of his land while the crook represented the authority of his rule. Harmony and order had been established by the son of Osiris, Horus, and the king was Horus' living representative who handled the requirements of the people. Osiris was credited with establishing both the kingship and the natural order and law of life and so, through one's participation in one's community and observance of rituals, one was following Osiris' guidelines. The people, as well as kingliness, anticipated the protection of Osiris in life and his unprejudiced judgment after death. Osiris was the- merciful, the forgiving, and the just judge of the nothingness who oversaw one's life on earth and in the afterlife.

The Mystifications Of Osiris

Osiris' identification with eternal life, with life from death, gave rise to his riddle cult which would travel beyond the boundaries of Egypt as the Cult of Isis. Although no one knows what rituals were involved in the riddle cult of Isis, they may have developed from Osiris' earlier mystifications celebrated at Abydos beginning in the Twelfth Dynasty(1991- 1802 BCE). These were

veritably popular carnivals that drew people from all over Egypt to share in the ritual. Dramatizations were offered with the major places given to prominent members of the community and the original preachers who legislated the story of the Osiris myth. The call-and-response text known as The laments of Isis and Nephthys, in which two women would play the places of the goddesses calling Osiris back to life, was recited on the morning of fests.

The story known as The Contention Between Horus and Set was also acted out in mock battles between The Followers of Horus and The Followers of Set where it seems anyone could share. Once the battle had been won by the followers of Horus, the people celebrated the restoration of order and the golden statue of Osiris was brought forth from the inner sanctum of the temple and carried among the people who lavished gifts upon the image. The statue was carried through the megacity in a circuit and eventually placed in an out-of-door sanctum where he could be respected by his people and also share completely in the fests. The emergence of the god from the darkness of his temple to participation in the mannans of the living represented Osiris' return to life from death.

Although this jubilee was primarily held at Abydos, it was also celebrated at other cult centers devoted to Osiris throughout Egypt similar to Bubastis(which was another veritably important cult center), Busiris, Memphis, and Thebes. Osiris, of course, was the central figure of these fests but, in time, the focus shifted to his woman, Isis, who had saved him from death and returned him to life. Osiris was privately tied to the Nile River and the Nile River Valley of Egypt but Isis ultimately became detached from any given position and was considered the Queen of Heaven and the creator of the macrocosm. All other Egyptian gods were eventually seen as aspects of the potent Isis and in this form, her cult traveled to Greece, Phoenicia, Rome, and throughout the Roman Empire.

The Cult of Isis was so popular in the Roman world that it outlived every other pagan belief system once Christianity took hold of the popular imagination. The most profound aspects of Christianity can be traced back to the deification of Osiris and the Cult of Isis which grew from his story. In

ancient Egypt, as in the ultramodern day, people demanded to believe that there was a purpose to their lives, that death wasn't the end, and that some kind of supernatural being watched for them and would cover them. The deification of the great god Osiris handed for that need just as people's religious beliefs do moment.

HORUS

Horus God of Sky and Sun with Head of Falcon, Symbol of Ancient Egyptian Culture.

Horus is the name of a sky god in ancient Egyptian tradition which designates primarily two deities Horus the Elder(or Horus the Great), the last born of the first five original gods, and Horus the younger, the son of Osiris and Isis. The name Horus is the Latin interpretation of the Egyptian Hor which means" the Distant One", a reference to his part as a sky god. The elder Horus, the family of Osiris, Isis, Set, and Nephthys, is known as Horus the Great in English or Harwer and Haroeris in Egyptian. The son of Osiris and Isis is known as Horus the Child(Hor dad khered) who was converted into the Greek god Harpocrates after Alexander the Great conquered Egypt in 331 BCE.' Harpocrates' also means' Horus the Child' but the deity differed from the Egyptian Horus. Harpocrates was the Greek god of silence and confidentiality, the keeper of secrets, whose statuary regularly depicts him as a winged child with his cutlet to his lips.

Horus the younger, on the other hand, was an important sky god associated with the sun, primarily, but also the moon. He was the protection of the kingliness of Egypt, chastiser of wrongs, protector of order, uniter of the two lands, and, grounded on his battles with Set, a god of war regularly invoked by Egyptian autocrats before battle and praised later. In time, he became combined with the sun god Ra to form a new deity, Ra- Harahkhte, god of the sun who sailed across the sky during the day and was depicted as a falcon-headed man wearing the double crown of Upper and Lower Egypt with the sun fragment on it. His symbols are the Eye of Horus(one of the most notorious Egyptian symbols) and the falcon.

Horus The Elder

The elder Horus is one of the oldest gods of Egypt, born of the union between Geb(earth) and Nut(sky) shortly after the creation of the world. His aged family Osiris was given the responsibility of governing the earth along with Isis while Horus was given charge of the sky and, specifically, the sun. In

another interpretation of the story, Horus is the son of Hathor while, in others, she's his woman and, occasionally, she's the mother, wife, and daughter of Horus. Horus is also depicted as a creator god and benevolent protection.

There were numerous falcon gods(known as Avian deities) in Egyptian religion who were ultimately absorbed into the god known as Horus. Some, similar to Dunanwi from Upper Egypt, appear beforehand in history while others, like Montu, were popular later. Horus' early association with Dunanwi has been challenged by scholars but there's no mistrustfulness; he was later combined with the god Horus- Anubis. Dunanwi was the original god of the 18th upper nome(fiefdom) while Horus was extensively worshiped throughout the country. It's possible that, like Inanna in Mesopotamia, the figure of Horus began as an original god similar to Dunanwi but it seems more likely that Horus was completely realized beforehand in Egypt's religious development. From the Early Dynastic Period(c. 3150-c. 2613 BCE) onwards, Horus was linked with the king of Egypt(however later autocrats associated themselves with Horus the younger). This variation gave rise to several different epithets and places for this deity and ultimately led to his metamorphosis from the elder Horus to the child of Osiris and Isis.

Horus The Younger & The Osiris Myth

The younger Horus is occasionally mentioned as related to the aged god but snappily transcended him and assumed numerous of his characteristics. By the time of the Ptolemaic Dynasty(323- 30 BCE), the last dynasty to rule Egypt, the elder Horus had been fully replaced by the younger. Statues of Horus the Child from the Ptolemaic period show him as a youthful boy with his cutlet to his lips maybe representing the time when he'd to remain quiet when hiding from his uncle Set as a child. In his youthful form he" became to represent a pledge by the gods to take care of suffering humanity" since he'd himself suffered as a child and knew how it felt to be fragile and girdled by troubles. It was this form of Horus who would come from the Greek

Harpocrates whom Plutarch called" the alternate son of Isis" and who would go on to become popular in the Roman world. The Cult of Isis was the most popular riddle cult in Rome, greatly impacting the development of Christianity, and Harpocrates was the godly son depicted in ancient Roman art with his mother.

The story of Horus comes out of the Osiris Myth which was one of the most popular in ancient Egypt and gave rise to the Cult of Isis. This story begins shortly after the creation of the world when Osiris and Isis ruled over a paradise they created. When men and women were born from the gashes of Atum(Ra) they were uncultivated and barbaric. Osiris tutored their culture, and religious observances to recognize the gods and the art of husbandry. The people were each equal at this time, men and women, owing to the gifts of Isis which were allocated to all. Food was generous and there was no want or need unfulfilled.

Osiris' family, Set, grew jealous of him and this covetousness turned to abomination when Set discovered that his woman, Nephthys, had converted herself into the likeness of Isis and enticed Osiris. Set wasn't angry with Nephthys, however, but concentrated his vengeance on his family," The Beautiful One", who had presented a temptation too strong for Nephthys to repel. Set tricked Osiris into laying down in a casket he'd made to his family's exact specifications and, formerly Osiris was outside, Set slammed the lid on and threw the box into the Nile.

The casket floated down the swash to ultimately lodge in a tamarisk tree by the props of Byblos where the king and queen respected its beauty and sweet scent and had it cut down for a pillar in their court. While this was going on, Set had commandeered Osiris' rule and reigned over the land with Nephthys. He neglected the gifts which Osiris and Isis had willed and the land suffered failure and shortage. Isis knew she had to bring Osiris back from wherever Set had banished him to and went out searching for him. She eventually set him up inside the tree pillar at Byblos, asked the king and queen for it, and brought it back to Egypt.

Osiris was dead but Isis knew she could bring him back to life. She asked her

family Nephthys to stand guard over the body and cover it from Set while she went to gather sauces for potions. Set, meanwhile, had heard that his family had returned and was out looking for him. He set up Nephthys and tricked her into telling him where the body was hidden; also he addressed Osiris into pieces and scattered the body part across the land and into the Nile. When Isis came back she was horrified to find her hubby's body missing. Nephthys told her how she had been tricked and what Set had done to Osiris.

The two sisters also went on a hunt for the body part and reassembled Osiris. His penis had been eaten by a fish and so he was deficient but Isis could still return him to life. Isis used her magic and potions and, in some performances of the story, is backed in this by Nephthys. Osiris revived but could no longer rule among the living because he was no longer whole; he'd have to descend to the underworld and control there as Lord of the Dead. Before his departure, however, Isis converted herself into a vampire(a falcon) and flew around his body, drawing his seed into her own and getting pregnant with Horus. Osiris left for the underworld and Isis went into hiding in the Delta region of Egypt to cover herself and her son from Set.

Horus & Isis

Isis endured a delicate gestation with exceptionally long labor and gave birth to Horus alone in the wetlands of the Delta. She hid herself and her son from Set and his demons in the chaparrals, only going out at night for food accompanied by a sentry of seven scorpions who were given to her by the goddess Selket. Selket(and, in some performances of the story, Neith) watched over Horus while Isis went out. Isis, Selket, and Neith nurtured Horus and educated him in their exile until he was grown too masculine and was strong enough to challenge his uncle for his father's area.

The story of the battles between Horus and Set have numerous different performances but the best known is from a handwriting courting to the 20th Dynasty(1090- 1077 BCE), The Contendings of Horus and Set which

describes their contest as a legal trial in front of the Ennead, a bench of nine important gods. In this interpretation of the story, Horus brings a complaint against Set who's one of the nine- claiming he has unlawfully taken the throne from Osiris who's also one of the nine judges. The bench is asked to decide between Horus and Set and the utmost of the gods choose Horus but Ra, the supreme god, claims that Horus is too youthful and inexperienced and Set has the better claim to rule. Horus and Set must contend in a series of battles to prove which is stylish and suitable to control. In the course of these battles, Horus loses an eye, and Set is devitalized(or, at least, oppressively damaged) but Horus is victorious each time.

These contests go on for over 80 years and Ra continues to deny Horus his right to the throne. Meanwhile, the land is suffering under Set's rule and Isis is hopeless to do commodity to help her son and her people. She transforms herself into a beautiful youthful woman and sits down in front of Set's palace where she begins to cry. When Set comes out and sees her, he asks the cause of her anguish and she tells him how a wicked man, her hubby's own family, has killed him and taken his land and, further, seeks the life of her only son and has banished her to the swamp lands and the chaparrals where only the scorpions are her companions.

Set is outraged by her story and declares that this man should be penalized. He swears that he, himself, will go find this man and cast him from the lands and restore the woman and her child to their due place. Isis also throws off her disguise and reveals herself and the other gods in attendance. Set has condemned himself by his decree and Ra agrees with the other gods that Horus should be king. Set is also banished to the desert lands beyond Egypt's borders while Horus assumes the throne of his father with his mama and aunt Nephthys as consorts.

In another interpretation of the story, the trial lasts for 80 years until the frustrated gods turn to the wise goddess Neith, a middleman of controversies, who rules in favor of Horus. She suggests that Set be given reign of the desert regions while Horus rules the rich Nile River Valley. As a consolation, she proposes, Set should also be given two foreign goddesses as consorts- the legionnaire- goddess Anat from Syria, and Astarte, the Queen of Heaven,

from Phoenicia. This interpretation of the story explained how Set became to be associated with people of foreign lands as well as the desert regions.

Horus & The King

Having conquered Set and restored order, Horus became known as Horu-Sema- Tawy, The Horus, Uniter of the Two Lands. He reinstated the programs of his parents, invigorating the land, and ruled wisely. It's for this reason that lords of Egypt, from the First Dynastic Period on, aligned themselves with Horus and chose a" Horus Name" to rule under at their coronation. Osiris had been the first king of Egypt who established order and also passed it on to the underworld while Horus was the king who restored that order after it was capsized by Set and who raised Egypt from chaos to harmony.

Egyptian lords, thus, linked themselves with Horus in life and Osiris in death. During their reign, they were the physical incarnation of Horus under the protection of Isis(a notable departure from this custom being the king Peribsen, the sixth king of the Alternate Dynasty, who aligned himself easily with Set). Ramesses II famously invokes the protection of Isis and Horus in his Poem of Pentaur following the Battle of Kadesh in 1274 BCE as do numerous other lords and dictators of Egypt. Since the king of Egypt was the great house who defended his people, all the citizens of Egypt were under the protection of Horus. He was worshiped in numerous forms and numerous different spots. Some note that" Horus was worshiped along with other deities in numerous Egyptian temples and important spots of his deification are known from one end of Egypt to the other. His significance as the uniter of the two lands and maintainer of an order made him a representation of the conception of balance which was largely valued by the Egyptians.

Worship Of Horus

Horus statue in the courtyard of the Temple of Edfu with hieroglyphics on wall, Edfu, Egypt

Horus was worshiped in the same way as any of the other gods of Egypt temples were built as homes for the god and his statue was placed within the inner sanctum where only the principal clerk was thought to attend to him. The church of the Horus Cult was always manly as they associated themselves with Horus and claimed protection from their mama ' Isis. Attendant preachers took care of the temple complex which, like any other, was constructed to glass the afterlife of the Field of Doormats. The reflecting pool of the temple was Lily Lake(also known as The Lake of Flowers) which the souls of the justified dead were rowed across by the godly ferryman Hraf-hef(He- Who Looks- Behind- Himself'). The temple was the afterlife palace and home of the god and the yard, decorated with flowers, was his theater.

The people of Egypt would come to the yard to ask for backing or to admit

alms, deliver donations or have their dreams interpreted. They would also visit the temple for advice, interpretation of foreshadowings, medical backing, marriage comfort, and for protection from evil spirits or ghosts.

The Four Sons Of Horus

This protection extended through life and beyond death. Horus was associated with the afterlife through his Four Sons who defended the vital organs of the departed. These four gods represented the four cardinal points of the compass and each was presided over and defended by a goddess. The Four Sons of Horus were;

Duamutef- the jackal god who defended the stomach represented the east and was defended by Neith.

Hapy- the baboon god who defended the lungs, represented the north and was defended by Nephthys.

Imsety- a god in human form who defended the liver, represented the south and was defended by Isis.

Qebehsenuef- a jingoist god who defended the bowel, represented the west and was defended by Selket.

These organs were held in canopic jars which occasionally had the head of the protection- god as the lid handle. The most notorious illustration of the canopic defenders is the alabaster artifact from the grave of Tutankhamun in which Isis, Neith, Nephthys, and Selket are sculpted. All four of the protection- gods were depicted as mummified men with separate heads of jackals, baboons, humans, and jingoists. These were all seen as instantiations of Horus who was a friend to the dead. Horus was invoked at sepultures for protection and guidance for those who had departed and for the living who

remained before.

Horus & Jesus Contestation

The Cult of Horus in Egypt, as noted, was formerly ancient by the time the Osiris Myth became popular and that myth elevated the deification of Osiris, Isis, and Horus to a public position. The Cult of Isis became so popular that the deification of the goddess traveled through trade to Greece and also to Rome where it became the topmost challenge to the new religion of Christianity in the 3rd- 5th centuries CE. Horus traveled with her in the form of Horus the Child and told Christian iconography of the Virgin Mary and the Christ Child. There's no distrustfulness in the deification of Isis told early Christianity through the generalities of the Dying and Reviving God who returns from the dead to bring life to the people, eternal life through fidelity to that god, the image of the virgin mama and child, and indeed the red- tinge and characteristics of the Christian devil. This isn't to say, however, that Christianity is simply the Isis Culture-packaged nor that Horus was the prototype for the risen Christ.

Harpur presents these experts as though they had uncovered commodities miraculous and unheard of when, in reality, their compliances are frequently inaccurate-treads of the earlier workshop(similar to those of Epictetus and Marcus Aurelius) or hectically academic propositions presented as though they're brilliant perceptivity. The Dying and Reviving God motif had been for thousands of years before the backer Paul began his evangelical sweats c. 42-62 CE and the conception of eternal life through particular fidelity to a god was inversely well established. Harpur's book presents several veritably serious problems to any anthology acquainted with the Bible, Christianity, and Egyptian tradition and history but his most serious offense is the claim that Horus and Jesus partake " remarkable parallels".

This claim, which is relatively false to anyone who knows the stories of the two numbers, has become the best known of the book. Unfortunately,

numerous compendiums who don't know the original stories take Harpur's claims as licit education when they're not. To cite only a many exemplifications, Harpur asserts that both Horus and Jesus were born in a delve this is false, Horus was born in the Delta wetlands and Jesus in a stable; both births were blazoned by an angel- also false, as the conception of the angel, a runner of God, is absent from Egyptian beliefs; Horus and Jesus were both baptized- false, investment wasn't rehearsed by Egyptians; both Horus and Jesus were tempted in the nature- false, Horus battled Set in numerous different regions, including the thirsty desert while the philosophy stories make clear that Jesus was tempted in the desert or the nature; Horus and Jesus were both visited by Three Wise Men- false, Horus is never visited by wise men and, indeed more dangerous to Harpur's' education', there aren't' three wise men' mentioned in the Bible which only references wise men' who bring three kinds of gifts; Horus and Jesus both raised the dead reverse to life- false, Horus had nothing to do with raising Osiris or anyone differently from the dead.

Further, Egyptian religious beliefs would have rejected any similar conception of a dead person returning to life on earth. Indeed Osiris, the great god, and first king wasn't thought to return to his place on earth after death; he took his place among the dead, where he belonged. The Egyptian understanding of earthly life was that it was only one part of a much longer eternal trip and no one would have been eaten back who had formerly departed for the afterlife. Further, no Egyptian would have wanted to; the Egyptian afterlife was a glass image of one's life on earth except it demanded disappointment, loss, and death. Any person or object one had left before on earth was set up again in the Field of Doormats, whether one's departed loved ones, faves, or indeed one's favorite tree in one's yard.

Horus The Redeemer

All of Harpur's further claims are inversely untenable owing to extremely poor education and a reliance on sources that aren't believable. Neither Horus

nor Jesus profit from his shy comparison of their lives. The conception of Horus as a deliverer was well established in Egypt but this doesn't inescapably mean that conception was exclusive to him nor that there weren't other savers' between the time of the fashionability of Horus and the development of Christianity. Horus was a deliverer of health and humans in their earthly form; not of souls demanding deliverance from sin and eternal discipline. Horus the Child was one of several so-called' child gods' of ancient Egypt who appeared in the form known as Shed(Savior) but was a rescuer from earthly troubles, not eternal ones.

Horus also, through his Four Sons, watched over and was a friend to the dead but was primarily a god of the living. He was the distant god who could draw near in time of need, the reliable friend, the caring family, the protection, and one's companion through the threats of life. He shares these rates and characteristics with other deities in societies around the world up through the present day but to the Egyptians, he was wholly unique because he was their own; as it's and has always been with any god of any faith anywhere.

SET

Set, also known as Seth and Suetekh, was the Egyptian god of war, chaos, and storms, the family of Osiris, Isis, and Horus the Elder, uncle to Horus the younger, and family- hubby to Nephthys. His other consort was the goddess Tawaret, a hippo-headed deity who presided over fertility and parturition. He's one of the first five gods created by the union of Geb(earth) and Nut(sky) after the creation of the world. His name is generally restated as" agitator of confusion" and" destroyer" and he was associated with the complaint, foreign lands and people, and the color red.

He's occasionally depicted as a red-haired beast with a diverged tail and cloven hooves or a shaggy red canine- suchlike beast known as a sha(or, to ultramodern- day scholars, as the Set Animal) which some scholars claim was modeled on the Saluki strain while others maintain was a purely mythological critter imagined specifically to represent Set whose other symbols were the griffin, hippopotamus, crocodile, and tortoise(though he was primarily associated with the serpent). His epithets include" Lord of the Desert" and" sovereign of the South" as he was firstly a god of Upper Egypt(the south) and the barren lands beyond Egypt's borders.

In the Early Dynastic Period of Egypt(c. 3150-c. 2613 BCE) he was an important- and benevolent- god of Upper Egypt whose name was invoked for love spells and inscribed on phylacteries that served as love charms. He was also the deity who saved the sun god Ra from the serpent Apophis, an evil critter who tried to stop the sun god's trip through the night sky toward dawn. In doing so, Set assured that the sun would rise the coming morning. Set was also seen as a donator who helped the people in life and handed to them after death, but by the time of the New Kingdom(c. 1570-c. 1069 BCE) he became to be best known as the first killer, who killed his aged family Osiris to control over the world and also tried to murder Osiris' son Horus.

To the Greeks, he was associated with Typhon, the god-monster who challenged the muscle of Zeus and was hurled into Tartarus. Precisely why Set's attributes and image changed from an idol-god to the adversary of order and justice is unknown, but by the time the Osiris myth became popular during the New Kingdom, Set's metamorphosis was complete. He was still invoked by common people and dictators for backing, however, and his name

is apparent that of autocrats similar to Seti I, Sethnakhte, and Seti II. Although his wife was his family Nepthys, he was associated with foreign goddesses similar to the legionnaire- goddess Anat from Ugarit in Syria, and Astarte, the Queen of Heaven, from Phoenicia. It's thought that he represented the dry and barren desert lands and distant homes outside of Egypt as varied with Osiris and Horus who represented the fertility of the Nile River Valley.

Fabulous Origins & The Murder Of Osiris

The first five gods of Egypt were born of the union of the family and family gods Geb(earth) and Nut(sky) after the creation of the world by Atum. Osiris was the first-born, also Isis, Set, Nephthys, and Horus(known as Horus the Elder). As firstborn, Osiris was elevated as sovereign of the world which, to the Egyptians, meant the land of Egypt. Osiris set up the recently-created people to be barbarous and uncultivated and so gave them culture, tutored them husbandry, handed them laws, and instructed them in the proper ways to worship the gods. Osiris took his family Isis as his woman, and she bestowed on humans her gifts of compassion and equivalency for all. The world was a paradise where everyone, man and woman, was equal under the reign of the royal couple, food was abundant, and no one suffered any want. Set grew jealous of Osiris' power and begrudged his success. His resentment grew more bitter after his woman Nephthys, attracted by Osiris' beauty, disguised herself as Isis and enticed the great king, getting pregnant with the god Anubis.

Set decided to remove his family and had a magnificent casket created, the most beautiful casket ever made, acclimatized to Osiris' exact measures. He threw a grand party, to which Osiris was invited, and after the feed told the guests he'd had a special surprise. He revealed the casket and said that whoever could fit utmost impeccably outside could take it home. One by one

the guests climbed into the casket but couldn't fit until Osiris' turn came. He lay down in the casket and set up, of course, that it fit him impeccably. Set also slammed the lid on and threw the casket into the Nile River. In some performances of the story, Osiris is boggled by Set and 72 cohorts while in others he alone is responsible. A further variation is that occasionally Set is said to have boggled Osiris in the casket and also disposed of it while in other performances Osiris suffocates; formerly he's thrown into the swash or after the casket is boxed by the tree at Byblos.

The casket with Osiris' body inside floated down the Nile and out to the ocean, eventually coming to the props of Byblos in Phoenicia, where it lodged in a tamarisk tree. The tree grew snappily around it, boxing it, and Osiris was lost to the people of Egypt. In time, the king and queen of Byblos came to the reinforcement and noticed the beauty of the tree and its sweet scent and had it cut down and brought to their court as a central pillar. Back in Egypt, Set took the throne, and the harmonious balance which had been maintained by Osiris and Isis was lost. Set was a chaotic and changeable monarch who brought storms and failure and the people turned on each other in their sweat to survive.

Isis & Osiris' revitalization

Isis went on the hunt for her missing hubby and eventually came to Byblos where she endeared herself to the king and queen and became a nursemaid to their youthful sons. As usual, when Isis walked among human beings, she was disguised as an elder woman and no one in court knew they were dealing with a goddess. Isis became fond of the younger son, Dictys, and tried to make him inhuman by burning down his human rates in a magical fire. One night, when the queen intruded on Isis at this work, she was frightened and screamed, astounding Isis who threw off her disguise and revealed her true identity. The king and queen were alarmed and promised her anything she wanted if she'd only spare them. Isis asked for the tamarisk pillar, which they snappily gave her.

She freed Osiris from the tree and brought him back to Egypt, where she hid his body in the swampy morasses of the Nile Delta while she went off to gather sauces to revive him. upset that Set might discover the body, she asked her family Nephthys to keep watch. Set, in the meantime, heard that Osiris had returned to Egypt and went searching for him. He set up Nephthys and tricked her into revealing where the body was hidden. Set also addressed the body into pieces and slung the part each across the land and into the swash. When Isis returned with her sauces, a tearful Nepthys told her what had happened, and together they went looking for the body part to assemble them. Once Isis had put Osiris back together, she set up he was deficient. His penis had been eaten by the oxyrhynchus fish and couldn't be recaptured. Isis was still suitable to return her hubby to life but, since Osiris was deficient, he could no longer rule over the living and would have to descend to the underworld. Isis converted herself into a vampire(a falcon) and flew around his body, drawing his seed into her body and getting pregnant with the god Horus(occasionally pertained to as Horus the younger). Osiris also went to the underworld where he became Lord of the Dead and the judge of souls.

The Contendings Of Horus & Set

Egyptian handwriting from the 20th Dynasty(1190- 1077 BCE) tells the important aged story of the battle for control of the world between Horus, son of Osiris, and his uncle Set. The story, known as The Contendings of Horus and Set, is the account of the legal battle before the gods over who's the due king of Egypt. Horus and Set both present their cases and also must prove themselves in a series of contests and battles which are all won by Horus who, in the end, is placarded as king.

The Contendings of Horus and Set is only one interpretation of what happened after Horus was born and Osiris descended to the underworld. Other myths describe how Isis hid her child from Set in the wetlands of the Nile Delta as Set searched for the boy to murder him. The popular tale of Isis and the Seven Scorpions is set during this time and depicts Isis going out at night to original municipalities to supplicate food for herself and her son.

There are other stories and legends concerning Horus' youth and Isis' care for him, and when he'd progressed he challenged his uncle for the throne.

In some performances of the story, Horus battles Set, defeats him, and drives him from the land, while in others Set is killed. The Contendings of Horus and Set depict these battles as contests ordered by the gods. The maturity of the nine gods(known as the Ennead) presiding decided that Horus was the due king but Ra, the sun god was not induced, and the decision had to be amicable. Ra believed that Horus was too youthful and had led too sheltered a life to effectively rule while Set had proven himself a stable, if uneven, monarch. Indeed though Horus won every contest against his uncle, Ra would not be moved. This trial went on for over 80 years while the people of Egypt suffered under Set's chaotic reign.

Isis understood that she'd have to intermediate for the good of the people and so converted herself into a youthful woman and sat down outside of Set's palace where he'd have to pass by her. She cried and cried until her cheeks were red and barred with gashes when Set, walking by, saw her and asked what the matter was. She told him how a wicked man, her hubby's own family, had boggled him and taken his land and flocks, how she and her son had been driven from their heritage, and further how the evil man now indeed sought her son's life. Set was deeply moved by her story and became enraged. He swore that he would destroy the felonious and restore the land to the poor woman and her son. Isis also revealed herself and the presence of the harkening gods. Ra was induced at last that Horus should rule, and Set was driven from the Nile Valley to the desert wastelands.

Horus also became king of the world with Isis as his consort and ruled wisely as his father had before him. Order was restored to the land, and the equivalency of the people was renewed. The Nile River again overflowed its banks, transferred by the mercy of Osiris, and the land became rich again, and the crops were again abundant. Horus followed his father's illustration in all effects and continued those practices of kingship and stewardship of the land which the human lords of Egypt would hold as their norms and incorporate as their values. In another interpretation of The Contendings of Horus and Set, the gods can not agree and consult the goddess Neith. Neith

was veritably wise and frequently called on to intervene in controversies between the gods. She suggested that Horus be given rule of Egypt and Set free reign of the desert regions and foreign lands. Feting that no land could equal the splendor of Egypt, she also suggested the Ennead entitlement Set the foreign goddesses Anat and Astarte as consorts as a kind of consolation. This interpretation of the story may forego the tale of Isis resolving the contention as Neith was an ancient goddess, veritably popular in the Predynastic Period, whose attributes were later absorbed by Isis.

The Transformation Of Set

From the New Kingdom onward, Set was regarded as the villain according to the below myth(with different variations) but, as noted, wasn't always so. In the Early Dynastic Period, Peribsen, the sixth king of the Alternate Dynasty(c. 2890-c. 2670 BCE) chose Set, rather than Horus, as his patron god. Osiris was seen as the first king but, following his death and rejuvenation, was no longer lord of the earth. Horus, as his due heir at law, held that title, and so Egyptian lords from the Early Dynastic Period onward, linked themselves with Horus and claimed the protection of Isis as representatives of her son on earth. When Caesar failed, he was also linked with Osiris in the realm of the dead.

It's relatively intriguing, also, that Peribsen should have chosen to align himself with Set rather than Horus. Although the story of Set's murder of Osiris doesn't gain full instigation until later in history, Osiris' name and an early interpretation of the story appears in the Fifth Dynasty(2498- 2345 BCE) and it's thought this story is indeed aged. Peribsen is the only king of the Early Dynastic Period to separate himself from Horus and align with Set, and although numerous propositions have been proposed, none is fully satisfactory. Since it's known that Set was firstly an idol- god, it makes sense that a king would choose him as patron, but by the time of Peribsen, Horus was linked to the monarch, not Set. The alternate king of the Alternate Dynasty, Raneb, was the first sovereign to link the monarchy of Egypt to the

gods by associating his name with the sun god Ra, and Ra was associated with Horus. Ra was also associated with Set, however, as it was Set who, in early stories, defended Ra from Apophis when the god traveled the night skies. This story could have been so popular at the time that Peribsen's alignment with Set would pose no riddle, but this still doesn't explain the departure from identification with Horus. Another proposition is that Peribsen was the first monotheist in Egypt, preexisting Akhenaten(r. 1353- 1336 BCE) by centuries, but this has been rebutted by substantiation of the deification of numerous gods during Peribsen's reign. The most likely proposition, however by no means certain, is that Peribsen, of Upper Egypt, chose Set as his particular protection to distance himself from Horus who seems to have been linked with Lower Egypt at the time.

All substantiation of Peribsen's reign comes from Upper Egypt, and he's not mentioned in the eulogies of Lower Egypt from the period. The Alternate Dynasty is among the more obscure, owing to a significant lack of records from the time and confusion among those who do live. Peribsen is the only king to so easily identify himself with Set until the 19th Dynasty under Seti I(r. 1290- 1279 BCE) and his son Ramesses II(r. 1279- 1213 BCE) who made Set a public god and recognized him with a temple in the capital, the Sepermeru, where his woman Nephthys were also worshiped.

The Part Of Set

By the time of Ramesses II, the Osiris myth was well known and Set had been converted from a god of love, protection, and idol into the villain who stood for everything the Egyptians stressed and abominated complaint, chaos, waste, failure, shortage, destruction, hunger, and foreign invasion/ influence. He must still have had some reverberative associations with his former part as a protection god for Ramesses II to have elevated him to such a degree, but the cult of Osiris and Isis was so wide by this time it's delicate to understand how. Worship of Set and Horus had developed from the time of Peribsen so that, by Ramesses II's time, Horus was associated with Lower Egypt(the north) and Set with Upper Egypt(the south) and eulogies of the crowning of

the king would show both Set and Horus officiating at the regnal form. In time, Set became so nearly linked as the unlawful killer and usurper that he was replaced in these eulogies by Thoth, the god of jotting and wisdom.

The enduring fashionability of Set is most presumably due to the Egyptians' appreciation of balance and harmony. The conception of ma'at(harmony) was integral to Egyptian values and featured indeed in their understanding of the afterlife where the heart of the deceased was counted in the balance against the white feather of ma'at. Osiris, as the god of fertility and life, needed a counter in the form of Set the god of destruction and chaos. Indeed in this part, Set was considered occasionally salutary as he freely held back his desert forces of dry winds and failure from the rich lands of Egypt. Prayers to Set for protection from, basically, himself replaced the earlier phylacteries relating to love.

Set was worshiped primarily at his cult center in the megacity of Ombos from at least the Early Dynastic Period but had temples recognizing him throughout the land. As with other gods, the preachers of Set took care of his statue, which no one could draw near to, in the inner sanctum of the temple and also were responsible for diurnal rituals and keeping of the temple complex. People soliciting the god for help were only thought in the external yards of temples, never in the sanctuary, where they would leave their donations or make requests of the preachers for help in their lives which could range from anything from connubial advice to comforting to medical or fiscal backing and, of course, officiations at sepultures, marriages, or carnivals.

Like numerous aspects of the Osiris myth, Set was incorporated into the early tradition of Christianity as the devil(the serpent Apophis has also been suggested as contributing to this figure's development). Set's relationship to darkness and wickedness, as well as the color red and the popular image of him as a red-haired beast, all leaned themselves to the iconography of the Christian Satan. Like Satan, he brought about the end of paradise and was cast out of the land of the gods for revolting against the harmonious rule. His association with dishonesty, cunning, war, destruction, and close connection with the serpent also worked well in fashioning the Christian conception of

the great supernatural fabricator of human beings, who swore eternal hostility with God.

In the doctrines of Matthew, Mark, and Luke, Jesus is tempted by Satan in the desert(or, in Matthew, in" the nature"), and the before the figure of Set was explosively associated with comeuppance and the unknown lands beyond Egypt's borders(see Matthew 41- 11, Mark 1 12- 13, and Luke 41- 13). Set continued to play the part he'd been given by the Osiris myth in a whole new environment and belief system as the fabricator and adversary of human beings, responsible for their suffering in a world first created as a paradise.

NEPHTHYS

Nephthys was one of the original five gods of ancient Egypt born of the union of Geb(earth) and Nut(sky) after the creation of the world. She was the fourth born after Osiris, Isis, and Set and was the aged family of Horus(generally pertained to as Horus the Elder). As one of the foremost goddesses of Egypt, she was a member of the Ennead of Heliopolis, a bench of nine deities of immense power. Her cult centers were Heliopolis, Senu, Hebet, Per- met, Re-nefert, and Het- sekem. Contrary to some scholars' assertions that she was never extensively worshiped in Egypt, temples to Nephthys were relatively common and she was considered an extremely important goddess from the Predynastic Period(c.6000-c. 3150 BCE) through the Ptolemaic Dynasty(323- 30 BCE), the last dynasty to rule Egypt before it became a fiefdom of Rome.

Name & Symbols

'Nephthys' is the Latin interpretation of her Egyptian name Nebthwt'(also given as Nebet- het and Nebt- het) which translates as" Lady of the Temple quadrangle" or" doxy of the House" and she's routinely pictured with the hieroglyph for' house' on her crown. The' house' is neither an earthly home nor temple but linked to the welkin as she was related to air and ether. The' quadrangle' may relate to the yard outside a temple as she was represented by the pylons outside of temples in her part as a defensive goddess; just as the pylons and wall defended the inner temple, Nephthys defended the souls of the people.

She was associated with death and decay from an early period and was regularly invoked during burial services. Professional mourners at Egyptian sepultures were known as" jingoists of Nephthys" and she's one of the four goddesses(along with Isis, Selket, and Neith) whose images were set up in the grave of Tutankhamun as guardians of his canopic vessels. Her magical chops were analogous to those of Isis and some scholars see her as Isis' glass image, Nephthys' darkness balancing Isis' light, and they're constantly pictured together as binary sisters. In the megacity of Heliopolis Nephthys and Isis were represented by two virgin princesses at carnivals who would recite the notorious laments of Isis and Nepthys at the Osiris' jubilee. The

laments is a long narrative lyric recreating the moment Isis and Nephthys worked together to revive the god Osiris and bring him back to life. Although first spoken only at religious services, the laments became to be included in the Egyptian Book of the Dead and were recited at burial services.

Nephthys became the woman of Set and is best known for the part she played in the Osiris myth disguised as Isis, she enticed Osiris and handed Set with defense for the murder of his family. She's later depicted in the myth as both betraying and also helping Isis in her sweats to restore her hubby to life.

She's a goddess of nothingness who, like her granddaughter Qebhet, provides backing to the souls of the departed. She was so helpful to those in the afterlife that one of her titles was" Friend of the Dead" and she was also thought to bring news of the deceased back to their cousins on earth and console them in their time of mourning. Her symbols are the jingoist and the temple and the airplane tree, one of the further popular trees depicted in eulogies from the Egyptian Book of the Dead. She's the mama of the death god Anubis and was associated with the setting sun, twilight, and darkness. Prayers were offered to Nephthys at twilight for protection and also to prop her as she plodded with her hubby Set to defend the Boat of Ra(the sun god) from the serpent Apophis as it made its trip through the realms of night.

Mythological Origins

According to the most popular interpretation of the Egyptian creation myth, there was formerly only swirling chaotic waters and darkness in the macrocosm until, one day, a mound(known as the ben- ben) rose from the swell with the god Atum(also given as Ra in some myths) standing upon it. Atum peered out on the eternal death and honored that he was lonely, and so slept with his own shadow to give birth to Shu(god of the air) and Tefnut(goddess of humidity). These two deities also left their father alone on the early mound and went off to produce the world.

Atum, alone on the hill amid chaos, endured for his children and was

bothered over their safety, so he removed his eye and transferred it out in hunt of them. Shu and Tefnut returned with the eye, having failed to produce the world, and Atum was so happy to see them, he began to cry. As his gashes fell on the rich earth of the ben- ben, men, and women sprang up. These new fragile beings had nowhere to live, however, and so Shu and Tefnut slept and gave birth to Geb(the earth) and Nut(the sky). These two snappily fell in love and became thick; a situation Atum set up intolerable as they were family and family. He pushed Nut grandly above Geb and fastened her there so the two suckers would be suitable to see each other but never touch again. Nut, however, was formerly pregnant by Geb and soon gave birth to five children Osiris, Isis, Set, Nephthys, and Horus. Atum gave these five gods the task of maintaining the world and set his firstborn, Osiris, to rule over all the living effects of the earth.

The Laments Of Isis & Nephthys

This myth was important to the ancient Egyptians in numerous situations. It illustrated core values of harmony, order, godly intervention in human affairs, the significance of gratefulness, and trust, and how, in the character of Set, indeed the gods would succumb to temptation but, no matter what, harmony and order would be restored. The death and rejuvenation of Osiris handed a godly template for the passage of all human beings who were thought to be trippers on an eternal trip through life and on into the afterlife. The Cult of Osiris became extremely popular and part of his religious service included the enumeration of the liturgy known as The laments of Isis and Nephthys.

The most complete interpretation of this verse comes from the Berlin Papyrus 3008 courting to the Ptolemaic Dynasty. This papyrus was part of a dupe of The Book of the Dead possessed by a woman named Tentruty(also given as Teret) and is written in the hieratic script(the cursive, every day, script of the Egyptians) in five columns. The lyric is written as an exchange between Isis and Nephthys as they call Osiris' soul back to his body. The two goddesses solicit the soul to return, to live again among them, and bring Horus, Osiris'

son, as his protection in life who'll give him" chuck, beer, oxen, and fowl" and whose sons will guard his body and cover his soul. In the end, Osiris returns to life as the lyric ends with the line," Lo! He Comes!"

Following the verse, the scribe has left veritably careful instructions on how the laments are to be presented at the carnivals. The two recruits would recite the laments to invite Osiris to share in the jubilee and, once he arrived, the festivity could begin. Osiris was considered the first king of Egypt who had given the people their culture and who, through his death and rejuvenation, showed them the way to eternal life. In death, everyone was linked to Osiris who was the first to have failed and been revived. His carnivals, thus, were of great significance and Nephthys regularly featured as one of the most important rudiments of the festivity, one of the two who called the god to join the living.

She describes herself as the" cherished family" of Osiris in the laments and says," I'm with you, your sentry, for all eternity." When the laments became included in The Book of the Dead(c. 1550- 1070 BCE), the lyric was recited at sepultures and Nephthys would also have been speaking to the soul of the departed. It was in this capacity that she became to be regarded as the" Friend of the Dead" who walked with the soul and helped them in the afterlife as their" sentry for all eternity" and made her such an important deity to the people.

Nephthys & The Barge Of Ra

Long before the Osiris myth became popular, Nepthys was formerly a veritably significant goddess, however. In texts of the period of the Old Kingdom(c. 2613-c. 2181 BCE), she's substantiated with Set as the two gods who cover the barge of the sun god Ra(Atum) as it passes through the night sky.

The evil serpent Apophis tried every night to murder the sun god but Nephthys and Set fought the critter off so the sun could rise the coming

morning. Set was later converted from a protection god to the villain of the Osiris myth but Nephthys' part remained the same as protection and sustainer of life. Indeed though the focus on who was defended changed, the introductory rudiments of her character remained the same.

In the Predynastic Period of Egypt, Nephthys was one of the most important deities owing to her part in this myth. However, the sun would not rise and so the barge needed to be defended If Apophis succeeded in boggling Ra. In the coffin texts Set and the snake- god Mehen cover the barge; Mehen by curling himself around Ra and Set by protecting Apophis. Mehen was later replaced by Nephthys but Apophis was considered so important, and the trouble to Ra so dire, that other deities frequently appear on the barge to drive the adversary of the sun down similar to Isis, Bastet, Selket, Neith, and Sekhmet who were inclusively known, with Nephthys, as the Eyes of Ra in this capacity.

The myth of the nocturnal trouble to Ra is most easily told in a handwritten courting from the Ramessid Period(1292- 1069 BCE) but archaeological substantiation suggests the story is much older. By the time of the Ramessid Period, the myth had evolved into a ritual known as Overthrowing Apophis in which a clerk would recite a list of Apophis' secret names(thereby gaining power over him) and the people would sing hymns celebrating his destruction. Indeed though the gods destroyed the great serpent every night, he returned to try to murder Ra again in the coming. The hymns were sung to encourage the gods in their eternal struggle. Actors in the ritual would also make serpents out of wax, spit on them, and destroy them in the fire. The ritual was performed regularly after several cloudy days when it sounded as though Apophis was succeeding in precluding the dawn and especially during a solar decline.

Fashionability & Worship of Nephthys

previous to the addition of the other goddesses, however, it was Nephthys and Set who kept the sun on the course, and she was properly recognized for

this. temples to Nephthys were located in every region of Egypt long before she became associated with the dead and only grew more multitudinous later. As with any Egyptian deity, her temple was attended by preachers and princesses who watched for her statue and observed her holy days and carnivals. The public was barred from entering the inner sanctuary of the temple where her statue abided but was eaten in the external yards where the church tended to their requirements and collected their donations and offerings.

By the time of Ramesses II(r. 1279- 1213 BCE) Nephthys was so popular she was given her temple at the popular religious center of Sepermeru in the holy firmament where Set's temple was located. Nephthys was so popular at this time that she's mentioned in texts without allusion to Isis or Set. Her temple in the city of Punodjem was supposedly so popular that the head clerk and vizierPra'emhab complained of his workload and her temple at Herakleopolis, near Sepermeru, became the point of the Heb- Sed jubilee celebrating the revivification of the king. The basalt statue of Nephthys presently housed at the Louvre in Paris comes from this temple.

Although Nephthys is constantly depicted as a glass to her binary family Isis, she had a life and status all her own which was just as good of veneration. Once she became associated with the afterlife and the care of the dead the linen which was used to develop the departed was known as" permanents of Nephthys" and it was thought that she, along with Selket, helped to breathe life back into the soul and help them on their eternal trip.

Nephthys became to represent the pledge of a coadjutor at one's side in the afterlife who would look after and cover the soul and who assured the living that death was nothing to be stressed about. The realm of the afterlife was only a new land one traveled to and old musketeers, like Nephthys, would be staying to offer their protection and guidance in death as they had throughout life.

ANUBIS

Statue of god Anubis (god of lost souls)

Anubis is the Egyptian god of mummification and the afterlife as well as the patron god of lost souls and the helpless. He's one of the oldest gods of Egypt, who most probably developed from the earlier(and much aged) jackal god Wepwawet with whom he's frequently confused. Anubis' image is seen on royal sepultures from the First Dynasty of Egypt(c. 3150- 2890 BCE) but, certainly, he'd formerly developed a cult following previous to this period to be invoked on the grave's walls for protection. He's thought to have developed in response to wild tykes and jackals digging up recently buried corpses at some point in the Predynastic Period in Egypt(c. 6000- 3150 BCE) as the Egyptians believed an important canine god was the stylish protection against wild doggies.

Definition & Associations

He's depicted as a black doggy, a jackal-canine mongrel with pointed cognizance, or as a muscular man with the head of a jackal. The color dark was chosen for its symbolism, not because Egyptian tykes or jackals were black. Black represented the decay of the body as well as the rich soil of the Nile River Valley which represented rejuvenescence and life. The important black doggy, also, was the protection of the nothingness who made sure they entered their due rights in burial and stood by them in life after death to help their rejuvenation. He was known as" First of the Westerners" previous to the rise of Osiris in the Middle Kingdom(2040- 1782 BCE) which meant he was king of the dead(as" westerners" was the Egyptian term for departed souls in the afterlife which lay westward, in the direction of the evening). In this part, he was associated with eternal justice and maintained this association later, indeed after he was replaced by Osiris who was also given the memorial title' First of the Westerners'.

In earlier years, Anubis was considered the son of Ra and Hesat(associated with Hathor), but after his assimilation into the Osiris myth, he was held to be

the son of Osiris and his family-in-law Nephthys. He's the foremost Egyptian deity depicted on grave walls and invoked for the protection of the dead and is generally shown tending to the cadaver of the king, presiding over mummification rituals and sepultures, or standing with Osiris, Thoth, or other gods at the importing of the Heart of the Soul in the Hall of Truth in the afterlife. A popular image of Anubis is the standing or kneeling man with the jackal's head holding the golden scales on which the heart of the soul was counted against the white feather of verity. His son is Qebhet(also known as Kabechet) who brings cool water to the souls of the dead in the Hall of Truth and comforts the recently deceased. Anubis' association with Nephthys(known as" Friend to the Dead") and Qebhet emphasizes his long-standing role as protection of the dead and a companion for the souls in the afterlife.

Name & Role In Religion

Statue of Anubis

The name" Anubis" is the Greek form of the Egyptian Anpu(or Inpu) which meant" to decay" signifying his early association with death. He had numerous epithets besides" First of the Westerners" and was also known as" Lord of the Sacred Land"(representing the area of the desert where necropoleis were located)," He Who's Upon his Sacred Mountain"(representing the escarpments around a given necropolis where wild tykes and jackals would congregate)," sovereign of the Nine curvatures"(a reference to the expression used for traditional adversaries of Egypt who were represented as nine internees bowing before the king)," The Canine who Swallows Millions"(simply about his part as a god of death)," Master of Secrets``(since he knew what awaited beyond death)," He Who's in the Place of Embalming"(indicating his part in the mummification process), and" Foremost of the Divine Booth" representing his presence in the embalming cell and burial chamber.

As his colorful epithets make clear, Anubis was central to every aspect of an existent's death experience in the part of protection and indeed stood with the soul after death as a just judge and companion. He was especially concerned with controlling the impulses of those who sought to sow complaint or aligned themselves with chaos. In the Early Dynastic Period(c. 3150- 2613 BCE) and Old Kingdom(c. 2613- 2181 BCE), Anubis was the sole Lord of the Dead and righteous judge of the soul, but as the Osiris myth became more popular, the ultimate god took on further and further of Anubis' attributes. Anubis remained a veritably popular god, however, and so was assimilated into the Osiris myth by discarding his earlier lineage and history and making him the son of Osiris and Nephthys born of their affair.

According to this story, Nephthys(Set's wife) was attracted by the beauty of Osiris(Set's family) and converted herself to appear to him as Isis(Osiris' woman). Osiris slept with Nephthys and she became pregnant with Anubis but abandoned him shortly after his birth in fear that the affair would be discovered by Set. Isis set out about the affair and went searching for the child and, when she set him up, espoused him as her own. Set also set up about the affair, and this is given as part of the reason for his murder of Osiris.

After his assimilation into the Osiris myth, Anubis was regularly seen as Osiris' protection and" right-hand man" who guarded the god's body after death, oversaw the mummification, and supported Osiris in the judgment of the souls of the dead. Anubis was regularly called upon(as attested to from phylacteries, grave oils, and in the written workshop) for protection and revenge; especially as an important supporter in administering curses placed on others or defending one's tone from similar curses.

Although Anubis is veritably well represented in artwork throughout Egyptian history he doesn't play a major part in numerous myths. His early part as Lord of the Dead, previous to assimilation into the Osiris myth, was stationary as he only performed a single solemn function that didn't advance itself to elaboration. As for the protection of the dead, who constructed mummification and so the preservation of the human body, he seems to have been considered too busy to have involved himself in the kinds of stories told about the other Egyptian gods.

Worship Of The God

god Anubis

The preachers of Anubis were manly and frequently wore masks of the god made of wood in performing rituals. The god's cult center was in Upper Egypt at Cynopolis(" the megacity of the canine"), but there were sanctuaries for him throughout the land and he was widely revered in every part of the country. Although he doesn't play a major part in numerous myths, his fashionability was immense, and as with numerous Egyptian deities, he survived on into other ages through association with the gods of other lands. The Greeks associated him with their god Hermes who guided the dead to the afterlife and, according to Egyptologist Salima Ikram,

This"super-canid" assured people that their bodies would be admired at death, that their souls would be defended in the afterlife, and that they would admit fair judgment for their life's work. These are the same assurances sought by people in the present day, and it's easy to understand why Anubis

was such a popular and enduring god. His image is still among the most recognizable of all the Egyptian gods, and clones of his statuary and grave oils remain popular, especially among canine possessors, in the ultramodern day.

SERKET

Serket (Egyptian goddess Of Protection).

Serket(also known as Serqet, Selkis, and Selket) is an Egyptian goddess of protection associated with the scorpion. She was worshiped extensively in Lower Egypt as a great mama Goddess in the Predynastic Period(c. 6000-c. 3150 BCE) and so is among the aged deities of Egypt.

She's associated with mending, magic, and protection, and her name means" She Who Causes the Throat to Breathe". Her symbols are the scorpion, the Ankh, and the Was Sceptre, all of which convey her benevolent aspects. In the Predynastic Period, she was the protection of the lords as substantiated by archaeological finds linking her by the name Serqet to the Scorpion lords, defeated at some point around the reign of Narmer(r.c. 3150 BCE). During that period she was formerly nearly associated with protection and her deification had grown from the Delta Region of Lower Egypt to the metropolises of Upper Egypt. By the time of the First Dynasty(c. 3150- 2890 BCE) she was associated with the god Nun(also known as Nu), the Father of the Gods. Nun was the watery ocean from which the early hill(the ben- ben) rose on which Atum(Ra) stood at the dawn of creation. It's unclear what part she played, if any, in the creation of the world, but substantiation suggests she may have been the woman of Atum, the first son of Nun, or indeed the woman of Nun himself. Later, she's represented as one of the deities aboard the barge of the sun god Ra, who watches out for the serpent Apophis as the boat cruises through the night sky.

She's the goddess of poisonous brutes, most especially the scorpion, and is depicted as a beautiful woman, arms outstretched in a gesture of protection, with a scorpion on her head. The scorpion is purposefully shown without a stinger or claws to represent Serket's part as protection against poisonous stings. Serket was ultimately absorbed into the Cult of Horus where she became nearly associated with death and the souls of the departed. She was also known as" Lady of the Beautiful Tent" which pertained to the roof of the morticians. She's best known for her golden statue and the alabaster canopic jar from the Tomb of Tutankhamun.

The Early Part Of Religion

There are no mythological tales extant of Serket's origin as there are for the utmost of the other Egyptian gods. She's substantiated as being present at the creation of the world but no citation is made of her part. She was seen as a mama goddess in the neolithic period of Egypt and was formerly associated with the scorpion which" was a symbol of fatherhood in numerous areas of the Near East. She's depicted as nursing the lords of Egypt in the pyramid texts, which date to the Old Kingdom(2613- 2181 BCE), and one of the defensive spells from those texts- known as PT 1375- reads," My mama is Isis, my nanny is Nephthys. Neith is behind me, and Serket is before me"(Wilkingson, 233). These four goddesses would later be represented famously in Tutankhamun's grave on the canopic casket and as gold statues guarding the bejeweled sanctum.

There's no substantiation of temples to Serket in any region of Egypt suggesting to some scholars that she either never had any or, more likely, that she was absorbed into the numbers of other deities similar to Hathor or Neith, who are inversely ancient. Neith was the patron goddess of the Delta megacity of Zau(later known as Sais). Like Hathor, Neith was firstly a fierce goddess associated with destruction who later became to be related to weaving and also to wisdom(just as Hathor was firstly a blood-thirsty destroyer who became a benevolent protector). It's possible that Serket followed this same pattern, first arising as a mama goddess with a slightly blown womb and also coming to be associated with scorpions and venom because scorpion mouthfuls were so frequently fatal to Egyptian children.
Her name," She Who Causes the Throat to Breathe" comes directly from her association with the scorpion. phylacteries were carried with her name on them to cover people from scorpion mouthfuls or to help them breathe if they were stung.

Serket & The Osiris Myth

The Osiris Myth was the most popular story in ancient Egypt, gaining votes steadily until, by the New Kingdom(1570- 1069 BCE), it significantly informed the values of Egyptian culture. The Osiris Myth tells the story of the god Osiris and his sister-wife Isis who control the early paradise of the world. Their family Set becomes jealous of Osiris and traps him in an ornate casket, killing him, and also hurls the box into the Nile. Isis retrieves her hubby's body and brings him back to Egypt, hiding him in the wetlands of the Delta region. She asks her family Nephthys to stand guard while she goes to gather sauces to return him to life but, while she's gone, Set finds Nephthys and tricks her into revealing where Osiris' body is hidden. He hacks the body to pieces and scatters them across Egypt and into the Nile, and when Isis returns, she only finds the weeping Nephthys who tell her what has happened.

Isis and Nephthys seek out and find all the body parts, and Isis is suitable to revive her hubby. His penis has been eaten by a fish, however, and so he's deficient and can not remain as a lord on the earth. Before his descent to the underworld, Isis turns herself into a falcon and flies around his body, gathering his seed into her own, and becomes pregnant with a son, Horus. Osiris also leaves to assume his new part as Judge of the Dead and Isis is left alone to hide herself and her invigorated son from Set.

Serket is occasionally included in the story at this point in her part as protection of the innocent. Isis has a delicate labor and gives birth to Horus in the wetlands of the Delta. Serket presides over the birth keeping poisonous scorpions and snakes down from the new mama and child. This part of the story would later be cited in Serket's part as protection of women in parturition and matters and children. After Horus' birth, Isis had to continue to hide in the morasses from Set and only went out at night for food. During these years, Serket guarded the baby and transferred her scorpions with Isis as her sentry.

Serket & The Seven Scorpions

One of the most popular stories concerning Isis is known as Isis and the Seven Scorpions. It relates how, when Horus was a child and Isis was hiding him in the swamp lands, Serket had seven scorpions keep her company. When Isis went out to supplicate for food in the near municipalities, three of them- Petet, Tjetet, and Matet- would go before her to make sure the way was safe and Set wasn't staying in ambush, two were on either side of her- Mesetet and Mesetetef- and two brought up the hinder- Tefen and Befen, who were the most fierce- in case Set chose to attack from before. Whenever she left the swamp, Isis would conceal her glory so she looked like a poor, aged woman asking for alms. One night, as she and her sentry entered the city, a veritably rich lady looked down on them from her window and snappily slammed her door and locked it. Serket, though watching over Horus in the swamp, could see all that her scorpions saw, and she was infuriated at this poke to Isis. She decided the woman would pay for the personality and transferred a communication to Tefen that he should take care of the situation. The other six scorpions all surrendered their bane to Tefen who drew it up into his stinger and waited for the right moment. In the meantime, a poor peasant woman had seen the lady refuse hospitality and, indeed though she had little, offered Isis and her scorpions a place under her roof for the night and a simple mess.

While Isis was eating with the youthful woman, Tefen snuck out of the house and crept beneath the door of the home of the lady, where he soaked her youthful son. The boy fell into a torpor, and the lady seized him up and tried to revive him but could not. She ran into the thoroughfares, crying for help, and Isis heard her. Indeed though the woman had refused her food and a place for the night, Isis forgave her. She didn't want the boy to pay for his mama's personality. Isis took the child in her arms and called each of the scorpions by their secret name, thereby dominating them and negativing their power, and reciting spells of great magic. The bane faded, leaving the child's body, and he revived. The lady was so thankful and so ashamed of her earlier geste, she offered all her wealth to Isis and the peasant woman. Serket, back in the swamp with Horus, rued having transferred the scorpion to attack the

innocent boy and pledged to cover all children in the future.

Transformation Of Serket

In the same way that the Osiris Myth changed the god Set from a protection idol-god into a villain, it changed Serket's part. Although she continued to be seen as a protectress, her earlier attributes as mama goddess were assumed by Isis while Serket became associated with death and the afterlife. In the story of the seven scorpions, Serket is frequently neglected entirely, and the focus of the story is on the remission of Isis and the proper way people should treat each other.

After the Osiris Myth had taken priority in Egypt, Serket's part was marginalized on the earthly airplane but amplified in the afterlife. Serket became known as one of the guardian gods who stand watch over souls in the afterlife. She was invoked at sepultures for her magical capacities as it was thought she could help the dead to breathe again as they were revived from their bodies in the afterlife. In the same way that she awarded the justified dead with the breath, she penalized those who were unworthy with breathlessness.

The Egyptian afterlife is depicted in several different ways with the most popular involving Osiris as Judge of the Dead in the Hall of Truth. However, it was dropped on the bottom and devoured by the monster Ammut; also the soul would cease to live If the heart of the departed counted further than the feather of ma'at in the scales. In another interpretation, however, the souls of the unjustified are penalized for their errors by the Forty- Two Judges who preside with Osiris and Thoth over the Hall of Truth. These souls could be turned over to deities like Serket who would unleash their wrath and afflict those who had abused the gift of life.

Also, those on earth who feed on the innocent or engaged in wickedness might be visited by Serket and her scorpions, who might only scarify them with a mild bite, bringing briefness of breath and pain, or a stronger cure of

venom leading to death. In her part as a goddess of death and the afterlife, she was also responsible for guarding the internal organs of the dead king as it was thought he'd need them again; formerly he was revived after death. She was the protection- goddess of one of the Four Sons of Horus, Qebhesenuef, who guarded the bowel in the canopic jar. Serket was the goddess of venoms and the Egyptians associated the bowel with bane, therefore she was given charge over the safety and well-being of Qebhesenuef.

Worship & Clergy

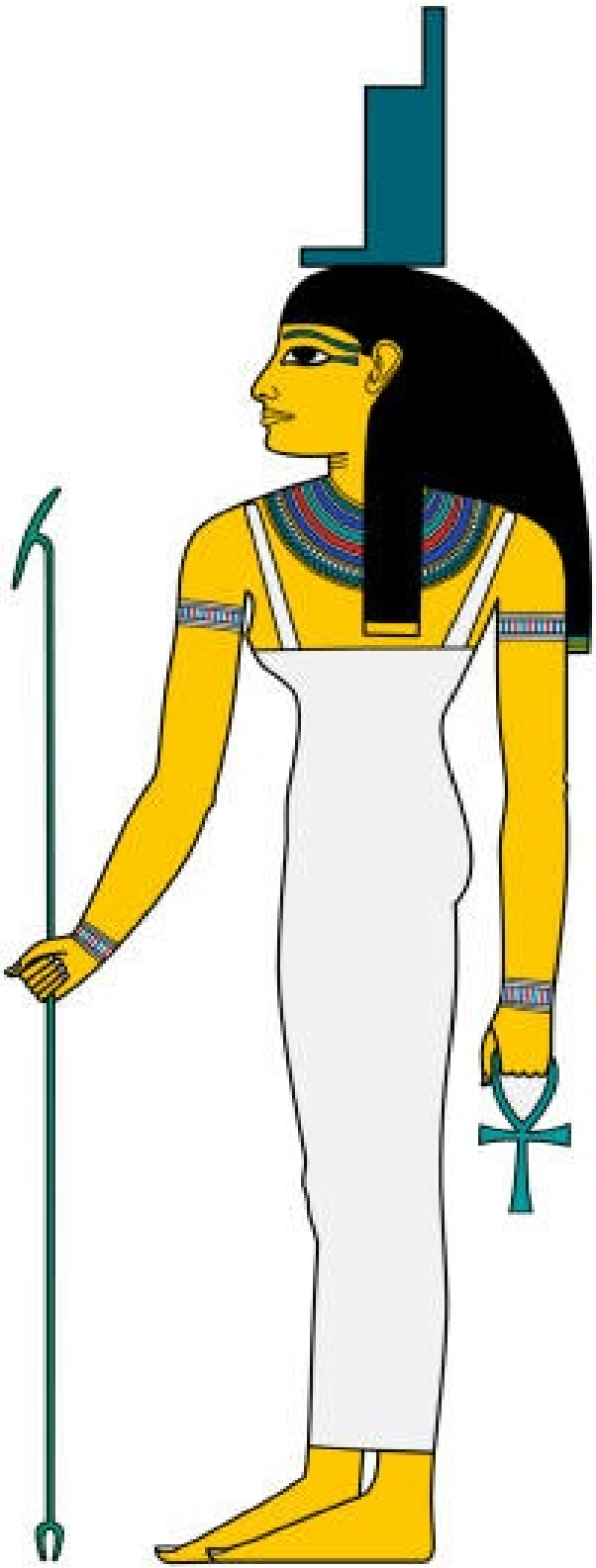
The most significant way in which the Osiris Myth converted Serket was to attribute her earlier instantiations of power to Isis. She remained a veritably popular goddess, however, and shouldn't be considered a" lower goddess" as so numerous pens in Egyptian tradition relate to her. Although she didn't have sanctioned temples in her honor, her preachers and princesses were largely sought later and valued greatly for one simple reason they were croakers.The church of the Cult of Serket was all croakers known as Followers of Serket. Men and women could exercise drugs and perform the solemnities of Serket.

The House of Life wasn't a physical position, though it could be, but was a conception of mending. The preachers and princesses of Serket carried the House of Life within them in their knowledge of how to heal. Not every croaker in Egypt was a Follower of Serket but a good numerous were. Serket, as the goddess of mending and protection against bane and poisonous stings, was naturally the patron of croakers, indeed those who weren't directly involved in her cult.

Spells invoking Serket for mending were extensively used throughout Egypt. The recto of the Chester Beatty papyrus VII, written during the reign of Ramesses II, contains several magical spells for protection against scorpions. the utmost bring colorful women of Horus whom Gardiner(the Egyptologist, in 1935) suggested might be simply appellations of Serqet who's named in the eighth spell. In this spell, the croaker would recite the lines as though the case were having a dialogue with the goddess or goddesses. When Serket said

her final line, the venoms were supposed to leave the body of the sick person. Although she isn't mentioned by name in every papyrus or necrology, her powers of the mending would have been invoked no matter which aspect she was named as or what other goddesses were called upon. In her part as patron of croakers and mending goddesses, she helped the people of Egypt from their birth, through their lives, and indeed into the afterlife.

ISIS



Isis, goddess in ancient Egyptian religion, wearing a sheath dress and a throne hieroglyph on her head, holding a war sceptre and an ankh. The sister and wife of Osiris, whom she resurrected from death.

Isis is an ancient Egyptian goddess who became the most popular and enduring of all the Egyptian deities. Her name comes from the Egyptian Eset, (" the seat") which pertains to her stability and also the throne of Egypt as she was considered the mama of every Caesar through the king's association with Horus, Isis' son. Her name has also been interpreted as Queen of the Throne, and her original headgear was the empty throne of her boggled hubby Osiris. Her symbols are the scorpion(who kept her safe when she was in caching), the vampire(a kind of falcon whose shape she assumed in bringing her hubby back to life), the empty throne, and the sistrum. She's regularly portrayed as the selfless, giving, mama, woman, and protectress, who places others' interests and well-being ahead of her own. She was also known as Weret-Kekau(" the Great Magic") for her power and Mut- Netjer," Mother of the Gods' ' but was known by numerous names depending on which part she was fulfilling at the moment.

As the goddess who brought the monthly alluvion of the Nile which fertilized the land, she was Sati, for illustration, and as the goddess who created and saved life she was Ankhet, and so on. In time, she became so popular that all gods were considered bare aspects of Isis and she was the only Egyptian deity worshiped by everyone in the country. She and her hubby and son replaced the Theban Triad of Amon, Mut, and Khons, who had been the most popular trio of gods in Egypt. Osiris, Isis, and Horus are pertained to as the Abydos Triad. Her cult began in the Nile Delta and her most important sanctuary was there at the sanctum of Behbeit El- Hagar, but the deification of Isis ultimately spread to all parts of Egypt. Both men and women served Isis as a church and no mistrustful rituals concerning her deification were conducted along the lines of other deities; a temple was erected as her earthly home which housed her statue and this image was appreciatively watched by the preachers and princess.

The people of Egypt were encouraged to visit the temple to leave immolations and make prayers but no one except for the high clerk or

goddess was thought into the sanctuary where the statue of the goddess abided. Beyond this, however, little is known of the details of the rituals girding her deification. Like the Eleusinian mystifications, the Cult of Isis grew into a riddle Religion promising the secrets of life and death to initiates, who were also sworn to secretiveness. It's known that the cult promised eternal life to those who admitted to its secrets.

The people who worshiped her throughout Egypt may or may not have been fully initiated into her cult and, either way, left no record of how the goddess was recognized. It wasn't until Isis was worshiped in Rome that people wrote about the cult to any great degree and also it was clear that knowledge of the rituals involved was only for initiates. Her temple on the islet of Philae in Upper Egypt would remain an active passage point for thousands of years until closed in the 6th century CE by the Christian emperor Justinian. In her role as" throne goddess", she was considered the mama of all lords, but her benevolence wasn't limited to kingliness. She's depicted in some stories and eulogies as a homeless woman, an old woman, a woman searching for and mourning her lost hubby, a mama mourning a missing child, and a woman fighting for her family, and all of these stories linked her with the common people of Egypt and their darkest moments; because of this, Isis became the goddess of all the people of Egypt, manly and womanish, royal and common, likewise. Along with her hubby Osiris, he tutored humans in the trades of husbandry and drugs and introduced the practice of marriage.

Ultimately, she became associated with the ocean and was a protectress of mariners and merchandisers who wore amulets recognizing her and invoked her aid in times of trouble(attested to by archaeological substantiation). Unlike the other gods of Egypt, Isis transcended public borders and was worshiped by the Greeks and the Romans who believed in her as the supreme deity who created the world. Her cult in Rome was the topmost rival to the youthful religion of Christianity, which drew upon the image of Isis and the child-god Horus for the definition of the Madonna with the Christ child. Her cult would remain one of the most popular in the ancient Mediterranean until Christianity triumphed over the pagan faiths in the 4th- 6th centuries CE, and the deification of Isis was outlawed along with that of the other idolater gods.

Fabulous Origin

Statue Of god Isis

In tradition, Isis was born after the creation of the world. According to the most popular interpretation of the myth, there was formerly only swirling chaotic waters and darkness in the macrocosm until, one day, a mound rose from the swell with the god Atum standing upon it. Atum peered out on the eternal death and honored that he was lonely, and so slept with his own shadow to give birth to Shu(god of the air) and Tefnut(goddess of humidity).

These two deities also left their father alone on the early mound(known as the ben-ben) and went off to produce the world. Atum, alone on the hill amid chaos, endured for his children and was bothered over their safety, so he removed his eye and transferred it out in hunt of them. This eye would later become one of the most iconic of all Egyptian images, the seeing eye(known as the Udjat eye, or Eye of Ra).

Shu and Tefnut returned with the eye, having failed to produce the world, and Atum was so happy to see them, he began to cry. As his gashes fell on the rich earth of the ben- ben, men, and women sprang up. These new fragile beings had nowhere to live, however, and so Shu and Tefnut slept and gave birth to Geb(the earth) and Nut(the sky). These two snappily fell in love and became thick; a situation Atum set up intolerable as they were family and family. He pushed Nut grandly above Geb and fastened her there so the two suckers would be suitable to see each other but never touch again. Nut, however, was formerly pregnant by Geb and soon gave birth to five children Osiris, Isis, Set, Nephthys, and Horus(known as Horus the Elder). These five gods were given the task of managing the realm of human affairs on the earth and, from them, became all the other gods of Egypt.

Osiris And Set

Osiris married Isis and, as the firstborn, assumed rule as Lord of the Earth,

with Isis as his queen and consort. The royal couple took their liabilities so seriously that soon the humans had a paradise to live in with cool, rushing aqueducts, plenitude to eat, and a perfect climate. There was no injustice in the land, all women and men were equal, and everyone was at peace. Set was jealous of his family's power and prestige, however, and so conceived a plan to get rid of him. He'd a beautiful coffin made to Osiris' exact height, and also threw a grand party where he presented this box and told the guests that whichever of them fit in it most impeccably could have it as a gift. When Osiris lay down in the coffin, Set slammed the lid on, fastened it shut, and threw it into the Nile, where it was carried down toward the ocean.

Isis was distraught when she realized her hubby was missing and went searching for him all through Egypt without success. Osiris, meanwhile, had traveled out to the ocean, and ultimately his coffin became lodged in a great tamarisk tree growing near Byblos in Phoenicia. The tree grew snappily around the coffin until it fully contained it. The king of Byblos, Malcander, came to the reinforcement with his wife Astarte and respected the tree and the sweet scent which sounded to radiate from it. He ordered the tree cut down and brought to his palace as a cosmetic pillar for the court, and there Osiris remained, trapped inside the coffin within the pillar until he failed.

Rejuvenation Of Osiris

Isis had meanwhile left Egypt in hunt of her hubby and ultimately came to Byblos, where she sat down by the reinforcement and cried for her missing hubby. The misses who attended Astarte came to the reinforcement to bathe, and Isis tutored them how to watch for their hair and plait it. When they returned to the palace, Astarte respected their new hairstyles and the beautiful scent which sounded to float around them.

She asked how they had thought of plaiting their hair, and the misses told her of the mysterious woman by the reinforcement of the ocean. Astarte transferred for Isis, who was disguised as an aged woman and asked her to

tend to her children at court. Isis became particularly fond of the younger child, Dictys, and thought to make him inhuman by burning down his human weakness in a holy fire. When Astarte entered the room one night and set up her babysitter placing her son in the fire, she screamed, and Isis, startled, assumed her true form as the noble goddess(these details partake in the Greek myth of Demeter at the court of Eleusis).

Astarte and Malcander were scared they would be killed and offered her any gifts she wanted. She requested only the pillar- which he fleetly granted to her. The image of this pillar containing the dead god who would return to life was represented later throughout Egyptian culture by the Djed symbol(a column with a broad base crossed by four resemblant lines), which regularly appears in Egyptian iconography and armature and stands for stability. After leaving the court, Isis cut Osiris from the tree and carried his body back to Egypt where she hid him from Set in the swampy region of the Nile Delta. She left him to go gather sauces to make a potion to return him to life, leaving her family Nephthys to guard the body. While she was gone, Set learned of his family's return and went out to find his body.

He managed to get Nephthys to tell him where it was, and when he set it up, he addressed it into pieces and scattered it across the land and into the Nile. When Isis returned, she was affrighted but snappily composed herself and went to work finding the pieces of her boggled hubby. With Nephthys' help, she recovered all of the body parts except the penis, which had been thrown into the Nile and eaten by a fish.

Isis still was suitable to revive Osiris and, once he was alive, she assumed the form of a vampire and flew around him, drew the seed from his body into her own, and became pregnant with a son, Horus(thereby getting a virgin mama). Indeed though Osiris now lived, he was deficient and could no longer rule the land of the living. He withdrew into the afterlife where he became Lord and Judge of the Dead. Isis, stewing over what Set might do to her son, hid Horus among the wetlands of Egypt until he was grown. At that point, Horus surfaced as a potent legionnaire and battled Set for control of the world. In some performances of the story, Set is killed but, on the utmost, he's defeated and driven from the land. The chaos Set had unleashed on the world was

conquered by Horus, who restored order, and also ruled with his mama and Nephthys as consorts.

Isis And Harmony

The myth expresses the central value of Egyptian culture, which was harmony(known as ma'at) expressed in balance. The Egyptians believed that the gods depended on them to live in agreement with eternal values, and principal among these was ma'at, represented by the goddess of the same name who held the white feather of truth. However, one would enjoy a peaceful reality on earth and be awarded in the afterlife, when one's heart was judged as lighter than the feather of verity If one lived in agreement with ma'at. This conception of balance is expressed constantly through images showing Isis and her binary family Nephthys together where Isis is light, Nephthys dark; Isis is substantial, Nephthys ether, and so on.

Nephthys was never depicted as wrong to Isis' good but was associated with death while Isis was with life and so these two family- deities represented cosmic balance. Isis externalized ma'at in every story told about her. One of the most popular is known as Isis and the Seven Scorpions, which highlights Isis' kindness indeed to those who aren't kind to her. The story relates how, when Horus was a child and Isis was hiding him in the swamp lands from Set, seven scorpions kept her company. She'd occasionally go out in the gloamings for food, and the scorpions would form a kind of sentry around her.

Three of them- Petet, Tjetet, and Matet- would go before her to make sure the way was safe and Set wasn't staying in ambush, two were on either side of her- Mesetet and Mesetetef- and two brought up the hinder- Tefen and Befen, who were the most fierce- in case Set became from before. Whenever she left the swamp, Isis would conceal her glory so she looked like a poor, aged woman asking for alms in the city. One night, as she and her sentry entered the city, a veritably rich lady looked down on them from her window and snappily slammed her door and locked it at their approach. The scorpions

were infuriated at this poke to their doxy and decided to make the woman pay.

The other six scorpions all surrendered their bane to Tefen who drew it up into his stinger and waited for the right moment. In the meantime, a poor peasant woman had seen the lady refuse hospitality and, indeed though she had little, offered Isis and her scorpions a place under her roof for the night and a simple mess. While Isis was eating with the youthful woman, Tefen snuck out of the house and crept beneath the door of the home of the lady where he soaked her youthful son. The boy fell into a torpor, and the lady seized him up and tried to revive him but could not. She ran into the thoroughfares crying for help, and Isis heard her. Indeed though the woman had refused her food and a place for the night, Isis forgave her. She didn't want the boy to pay for his mama's personality.

Isis took the child in her arms and called each of the scorpions by their secret name, thereby dominating them and negating their power, and reciting spells of great magic. The bane faded, leaving the child's body, and he revived. The lady was so thankful and so ashamed of her earlier geste, she offered all her wealth to Isis and the peasant woman. To an ancient Egyptian who hailed the tale, several assignments could be drawn: the significance of hospitality, kindness to nonnatives, remission, abstaining from acting in wrathfulness, and how the gods are just and kind no matter how undeserving a person might be. However, people should likewise forgive each other and help each other, If a great goddess like Isis could forgive the personality of the lady. In another interpretation of the story, the goddess Selket encouraged the scorpions to take vengeance on the rich woman's son and also is shamed when Isis forgives the woman and heals the boy. Selket later became the protection of children against poisonous mouthfuls; therefore showing that indeed a goddess could learn kindness and compassion from the illustration of Isis.

Isis Outside Egypt

When Alexander the Great(l. 356- 323 BCE) conquered Egypt in 331 BCE his colors associated Isis with the popular Greek goddess Demeter. This association made her accessible to the people of Greece, who initiated their rituals recognizing the Egyptian goddess. After Alexander's death, his general Ptolemy I Soter(r. 305- 283 BCE) took Egypt as his home in the division of the pillages, and the Hellenization of Egyptian culture continued. Isis was also further associated with Demeter, especially through the parallels in their stories of Demeter's missing son Persephone and Isis' missing hubby, and details from the two separate stories blended.

The Eleusinian mystifications, the most important religious ritual in ancient Greece, elevated Demeter to the supreme position as keeper of the mystifications of life and death, and Isis ultimately came to take on this same

part. She traveled to Rome where she was known as Queen of Heaven and linked to Demeter's counterpart, Ceres, and ultimately to Venus. Following the assassination of Julius Caesar in 44 BCE, and the performing chaos of civil war, the Romans wanted to make a temple to recognize Isis, not Venus, hoping for her protection and guidance through the dark times. Augustus Caesar(r. 27 BCE- 14 CE) refused to permit this, however, as he viewed the deification of Isis as a dangerous Egyptian belief that would weaken Rome.

The gods of Rome were privately tied to the affairs of the state, and Augustus felt encouraging the deification of foreign gods would affect a breakdown of authority. He also simply had a long-standing abomination for Cleopatra VII and all effects Egyptians, which no distrustfulness played a part in his decision. Augustus' expostulations were ignored by his successors, however, and under the reign of Caligula(r. 37- 41 CE) the deification of Isis in Rome was forcefully established by the emperor through the Isiac Festival in her honor. The temple known as the Iseum was constructed in the reign of Vespasian and Domitian erected another to recognize the goddess during his reign. Hadrian was particularly fond of Isis and decorated his manor with scenes from her stories. A temple of Isis has been set up in Pompeii, and another in Great Britain at the Roman point of Londinium(ultramodern London). Other temples were erected throughout the Roman Empire from Germania through Gaul, and Hispania, and throughout Asia Minor. The cult of Isis became so popular outside of Egypt that, by the time Christianity was taking form, Isis was the pre-eminent deity of Europe and the Mediterranean associated with aged goddesses similar to Inanna/ Ishtar, Aphrodite, and Sauska among others.

Isis And Christianity

Isis dominated the religious sensibilities of the people at the same time that Christianity was taking form through the evangelical operations of St. Paul c. 42- 62 CE. The conception of the Dying and Reviving God which had long been established through the Osiris myth was now made manifest in the

figure of the son of God, Jesus Christ. In time, epithets for Isis became those for the Virgin Mary similar to" Mother of God" and" Queen of Heaven" as the new religion drew on the power of the aged belief to establish itself.

The deification of Isis was the most stubborn of pagan beliefs to compete with the new faith and continued longer than any other. In 391 CE, the Roman emperor Theodosius I ordered that all pagan temples be closed and pagan solemnities outlawed. The deification of Isis continued, however, and her temple at Philae in Egypt remained open long after others had been shut down, destroyed, disassembled for other systems, or turned into churches. Philae continued as a vital point devoted to Isis until the emperor Justinian closed it, along with other important centers of literacy and deification in 529 CE. Philae is considered the last of the pagan temples of the ancient world to have stood against the rise of Christianity and once it was closed the deification of Isis was completely transcended by the new religion. In the same way as Osiris, Isis, and Horus had taken the place of Amon, Mut, and Khons in Egypt, the trio of the Father, Son, and Holy Ghost replaced the Abydos Triad as the supreme deities of a new religious understanding.

HATHOR

Hathor

Hathor is an ancient Egyptian goddess associated, later, with Isis and, before, with Sekhmet but ultimately was considered the ancient goddess from whom all others were deduced. She's generally depicted as a woman with the head of a cow, cognizance of a cow, or simply in cow form. In her form as Hesat she's shown as a pure white cow carrying a charger of food on her head as her udders flow with milk. She's nearly associated with the ancient godly cow Mehet- Weret, a sky goddess whose name means" Great Flood" and who was thought to bring the alluvion of the Nile River which fertilized the land. Through this association, Hathor became to be regarded as the mama of the sun god Ra and held a prominent place in his barge as it sailed across the night sky, into the underworld, and rose again at dawn.

Her name means" sphere of Horus" or" Temple of Horus" which alludes to two generalities. The first allusion is to the part of the sky where the king(or dead king) could be rejuvenated and continue to rule(or live again) while the second is to the myth that Horus, as the sun god, entered her mouth each night to rest and returned with the dawn. In both cases, her name has to do with re-birth, revivification, alleviation, and light. Her relationship with the sky linked her with Venus, the evening and morning star.

The sistrum is her instrument which she used to drive wrong from the land and inspire virtuousness. She's the patron goddess of joy, festivity, and love and was associated with Aphrodite by the Greeks and with Venus by the Romans. She was always, from the foremost years, associated with women and women's health in body and mind.

In time, women came to identify with Hathor in the afterlife in the same way that, preliminarily, all people linked with the god Osiris. She was an immensely popular and influential goddess. The red solar fragment, as well as several of Hathor's particular attributes, would come to be associated with the after goddess Isis. In time, Isis absorbed further and further the characteristics of Hathor until she superseded her as the most popular and

extensively worshiped in Egypt.

Fabulous Origins

Although in time she came to be considered the ultimate instantiation of kindness and love, she was originally literally a blood-thirsty deity unleashed on humanity to discipline humans for their sins. An ancient text, The Book of the Heavenly Cow(from the Middle Kingdom, 2040- 1782 BCE), analogous to that of the biblical flood tide, tells of the great god Ra getting maddened at human thanklessness and wrong and releasing Hathor upon humanity to destroy them.
Hathor descends on the world in a fury of destruction, killing everyone she finds and tripping their metropolises, crushing their homes, and tearing up fields and auditoriums and so transforms into the goddess Sekhmet. At first, Ra is pleased because humanity had forgotten him and the gifts of the gods and had turned to only allowing themselves and following after their pleasure.

He watches Sekhmet's swath of destruction with satisfaction until the other gods intermediate and asks him to show mercy. They point out that Sekhmet is going too far in tutoring this" assignment" to humanity and how, soon, there will be no human beings left on earth to profit from it. Ra regrets his decision and devises a plan to stop Sekhmet's blood lust. He orders Tenenet, the Egyptian goddess of beer, to brew a particularly strong batch and also has the beer painted red and delivered to Dendera. Sekhmet, by this time, is maddened with the thirst for further blood and, when she comes upon the blood-red beer, she snappily seizes it and begins drinking. She becomes drunk, falls asleep, and wakes up as Hathor the benevolent. Humanity was spared destruction and their former persecutor became their topmost benefactress.

Following her metamorphosis, Hathor bestowed only beautiful and uplifting gifts on the children of the earth and assumed a similar high status that all the later goddesses of Egypt can be considered forms of Hathor. She was the

early mama Goddess, sovereign of the sky, the sun, the moon, husbandry, fertility, the east, the west, humidity, and parturition. Further, she was associated with joy, music, love, fatherhood, cotillion, drunkenness, and, overall, gratefulness.

Worship Of Hathor

Unlike other deities of ancient Egypt, whose church demanded to be of the same coitus as the deity they served, those who served Hathor could be men or women. Hathor's cult center was at Dendera but she was extensively regarded and worshiped throughout Egypt to the extent that she was also recognized as a goddess of the afterlife in The Field of Doormats. Originally, when one died in ancient Egypt, whether manly or womanish, one assumed the likeness of Osiris(lord and judge of the dead) and was blessed by his rates of moral integrity.

So popular was Hathor, however, that, in time, the womanish nothingness who were supposed good to cross into the paradise of The Field of Doormats assumed Hathor's likeness and rates while the manly dead uninterrupted to be associated with Osiris. Hathor's fashionability is attested to by the number of minor goddesses who participated in her attributes and were considered aspects of the Mother Goddess.

The most important of these were the Seven Hathors who were present at the birth of a human being and ordered their fate. Hathor was, in early years, worshiped in the form of a cow or as a cow with stars above her. Later she was pictured as a woman with the head of a cow and, later still, as a woman complete with a human face but sometimes with the ears or horns of a cow. The Seven Hathors participated in these attributes but also had a red strip which they used to bind evil forces and dark demons. The Seven Hathors were revered largely in life for their capability to help in matters of love and protection from detriment and, after death, for their defensive capacities against the forces of darkness. As a goddess who transcended life and death, Hathor was extensively worshiped and became linked with a deity known as

The Distant Goddess.

This is a goddess who abandons her father Ra and assumes the form of a wild nimble to escape any attempts to find her or catch her. She vanishes into the distant desert and hides in the thirsty plains. This goddess was linked with metamorphosis and was linked with Mehit, a defensive goddess, with Sekhmet, Bastet, Mut, and others but relatively frequently with Hathor as in The Book of the Heavenly Cow in which Hathor herself is converted as well as the macrocosm and humanity's relationship with the gods.

When the Distant Goddess eludes Ra's control, a god is transferred forth by Ra to find his son and bring her home and, when this happens, she brings with her the alluvion of the Nile River which overflowed its banks and brought life to the people. Before she released the life- giving waters, however, she had to be pacified and shown appreciation.

Hathor And The Osiris Myth

After Set boggled Osiris and also addressed him into pieces, he scattered the body parts each across the land and slung some into the Nile. Isis gathered all the part of her hubby back together with the help of her family Nephthys and brought Osiris back to life but he was deficient because a fish had eaten his penis and it couldn't be restored. Isis also converted herself into a vampire(a falcon) and flew around Osiris' body, drawing his seed into her and getting pregnant with Horus. Osiris also descended into the underworld to become Lord of the Dead while Isis was left alone to raise her son and Set commandeered Osiris' place as king of the land. Isis hid Horus from Set until the boy was grown; at which point Horus challenged Set for rule of the land.

This struggle is occasionally represented as a battle but, in the story known as The Contendings of Horus and Set, it's a trial overseen by the Ennead, a bench of nine important gods, who are to decide who's due king. Chief among these gods is Hathor's father Ra who, at one point becomes so worried with the proceedings, he refuses to share.

Although easily a sexual gesture, the abstract interpretation is of the significance of balance between the womanlike and the mannish principles in maintaining order and harmony. Hathor reveals herself to her father in an unanticipated gesture which lightens his mood and puts effects in perspective. The balance between the duality of womanlike and the mannish, between light and dark, fertility and dehumidification is emphasized throughout Egyptian culture in the gods and the myths relating to them.

Hathor And The Eye Of Ra

This balance is seen in the conception of the Eye of Ra, the womanish counterpart to the manly aspect of creation embodied in Ra. The Eye of Ra, like the Distant Goddess, was associated with several womanish deities but, again, frequently Hathor. The Distant Goddess story is actually an Eye of Ra story in that the womanlike aspect of the godly goes forth, acts upon its terrain, and returns to bring metamorphosis. This is easily apparent in The Book of the Heavenly Cow in which Hathor is linked as the Eye of Ra who'll bring destruction to humanity but ultimately transforms their relationship with the godly. This same pattern is seen in the creation tale featuring Atum(Ra) and the ben- ben when he sends his children out with his eye to produce the world. Hathor was frequently pertained to as" The Eye of Ra" or" The Eye of Atum" and her sun fragment is frequently represented as an eye from which the sun is born. In the story of the sun god's passage through the night sky and the underworld, Hathor stands in the prow keeping watch for any sign of peril from Apophis.

Throughout Egyptian history she was known as the son of Nut and Ra, Wife of Ra, mama of gods, and great mama Goddess(maybe related to the indeed aged goddess Neith) so it's no surprise that popular stories similar as the Distant Goddess or generalities like the Eye of Ra would tend to feature her. Some ancient stories depict her as the mama of Horus the Elder and others as the woman of Horus of Edfu, performing in the birth of Horus the younger who was later regarded as the son of Osiris and Isis. Hathor's early

identification as the mama of Horus, the god most nearly associated with the sovereign of Egypt, attests easily to her significance previous to the rise in fashionability of the Myth of Osiris when Isis became Horus' mama . Hathor was worshiped in every region of Egypt before the ascent of Isis and her cult was popular with both the poor working class of Egypt and the ruling nobility.

The Five Gifts Of Hathor

A part of the inauguration into her cult appears to have been a ritual known as The Five Gifts of Hathor, a inadequately attested ritual conceivably from the period of the New Kingdom, in which a polytheist would be asked to name the five effects they were most thankful for while looking at the fritters of their left hand. As the poor of Egypt didn't enjoy their own land, but labored for others in the fields, their left hand was always visible to them as they reached out to gather grain which would also be cut by the blade in their right hand. By naming the five effects one was thankful for, and relating them with the fritters of the left hand, one was constantly reminded of the good effects in one's life and this kept one from the' gateway sin' of thanklessness from which, it was thought, all other sins followed.

For the more rich of Egypt, considering the Five Gifts would have been a way to keep from begrudging those more prosperous than oneself and a means by which one was reminded to be humble in the face of the gods. This modesty would show itself by one's service to others. She served the king and his court as nanny and, by doing so, fed all the people of Egypt as the substance of the land was privately tied to the health, well- being, and stability of the king.

However, it was thought , so could anyone else, If a goddess of Hathor's elevation could freely serve others. Hathor continued this service to humanity after death. Hathor's humble service is depicted through eulogies and texts throughout Egypt's history from the Early Dynastic Period(c. 3150- 2613 BCE) through the last dynasty to rule Egypt, the Ptolemaic Dynasty(323- 30

BCE). In her earthly form as a dairy cow, Hathor was known as Hesat, the wet- nanny to the gods, and is always associated with fatherhood, maternal instincts, and the care of others. Milk was known as' The beer of Hesat' and The Milky Way as seen in the night sky also came to be associated with her as it was considered a heavenly Nile River, the giver and sustainer of all life. As doxy of song and cotillion , of festivity and gratefulness, bringer of life and bedcover in death, Hathor embodied the heavenly Nile in all ways as she brought the stylish gifts of the gods to the people of earth.

RA

Ra the sun god

Ra(also given as Re) is the sun god of ancient Egypt. He's one of the oldest deities in the Egyptian pantheon and was later intermingled with others similar as Horus, getting Ra- Horakhty(the morning sun), Amun(as noonday sun), and Atum(the evening sun) is associated with primitive life- giving

energy. Ra is the Egyptian word for' sun'. As a solar deity, Ra embodied the power of the sun but was also thought to be the sun itself, envisaged as the great god riding in his barge across the welkin throughout the day and descending into the underworld at evening. As he made his way through the darkness beneath the earth, he was attacked nocturnally by the giant serpent Apophis(also known as Apep) who tried to stop the sun from rising and so destroy all life on earth.

Scholars suggests breaking any discussion of Ra into five sections addressing his colorful places and functions

Ra in the Heavens
Ra on the Earth
Ra in the Netherworld
Ra as Creator
Ra as King and Father of the King

This course of study is suggested for this deity more so than others because of the compass of his powers, the important part he played in Egyptian religion, and his long history. Worship of Ra was formally established by the time of the Old Kingdom of Egypt(c. 2613- 2181 BCE) and continued for nearly 2,000 years until, like the other Egyptian gods, he was transcended by Christianity.

Early Definition, Origin, & Worship

Ra is first mentioned in the pyramid texts(c. 2400- 2300 BCE), the oldest religious workshop in the world, which were inscribed on the coffins and walls of sepultures at Saqqara. In these, Ra gathers the soul of the king to himself and takes him to the paradise of the Field of Doormats in his golden barge.

Worship of Ra was formerly well established at the time these texts – which are thought to decide from a much before oral tradition – were inscribed. His

cult center was at the megacity of Iunu(more known as Heliopolis, the Greek name, which means " megacity of the sun god "). Ra is depicted in the pyramid texts not only as the supreme sovereign of the gods, nor simply a bedcover of the recently arrived soul in the afterlife, but as the personification of godly order and balance. He was known as the tone- Created- One who appears in creation myths as the deity(interchangeably known as Atum) who stands on the early mound amidst the swirling waters of chaos and establishes order, gives birth to the other gods, and creates the world. Ra is enabled in this through the power of Heka who was both the god of magic and magic itself. Magic, to the ancient Egyptians, was a godly force which thought for all that exists to be and also enabled metamorphosis. Ra, as the first god, created heka and exercised it, performing in the birth of Heka who also maintained and controlled the godly magic later.

Ra is thus associated with this transformative power, which linked him with the sun that thought for growth. Once associated with the sun, he was linked with Horus the sky god and solar deity(and was worshiped in this association as Ra- Horakhty) while, as creator- god, he was nearly synonymous with Atum and, eventually, as the champion of order and the seen and unseen world, with Amun, the indefinable representation of the nature of actuality; in this capacity, he was known as Amun- Ra. He's nearly always depicted as the falcon- headed manly Ra- Horakhty with the solar slice above his head although occasionally also shown as the cabochon beetle below the solar slice(in this form he's known as Ra- Khepri. His deification was formerly well- established by the Alternate Dynasty of Egypt and took the form of offerings made in temples devoted to him.

By the time of the 5th Dynasty, lords associated their reigns with Ra, performing in the construction of the Sun temples of the period erected to recognize the god. From an early date, he was worshiped at Heliopolis in the form of the Mnevis bull, the living personification of Ra, similar to the better-known Apis bull.

Ra In The Heavens

Ra is associated with the sky in the pyramid texts and formerly linked with the sun and life- giving energy, but a later text, known as the Book of the Heavenly Cow, provides the details of how Ra left the earth, which he formerly ruled directly, and mounted to heaven. The Book of the Heavenly Cow is thought to have existed in some form during the First Intermediate Period(2181- 2040 BCE) and was written during the Middle Kingdom(2040- 1782 BCE). All the extant scripts, however, come from the period of the New Kingdom(c. 1570-c. 1069 BCE). The story relates how Ra has grown old and his human subjects begin to compass his defeat. Ra is worried and calls a council of the other gods who encourage him to smite the humans for their thanklessness.

Ra processes The Eye of Ra, generally externalized as a goddess, which is an important force that alternatively does Ra’s bidding or breaks free of his control to inflict annihilation. Either way, The Eye of Ra always brings some

form of metamorphosis and this story aligns with all others concerning the Eye in this regard. Hathor is the Eye of Ra then and is released to destroy humanity.

She kills thousands before Ra realizes what he has done and repents, soliciting her to stop. Hathor has lost all reason through the bloodbath, however, and come the savage Sekhmet who, in her rage, can not hear him. Ra orders,000 ewers of beer to be bepainted red to act blood and has them poured out on the plains of Dendera. Hathor- Sekhmet drinks the blood- beer, passes out, and wakes as Hathor who pledges herself as a friend to humanity hereafter. Ra is tired of ruling over humans, however, and asks the goddess Nut to carry him into the welkin.

Nut turns herself into an elysian cow and takes Ra overhead on her reverse. On his way, Ra creates the Field of Doormats and organizes the administration of the world, leaving it to the other gods. Human beings will hereafter be responsible for maintaining order in keeping with the will of these gods and Ra, having retired, will only concern himself with driving his great barge across the sky.

Ra On The Earth

Prior to his departure, Ra ruled over his creation directly from earth. Ra created the laws which were later given to humanity by Osiris and Isis in the golden age of their reign before Osiris was boggled by his family Set who commandeered power(until he was defeated by Osiris ’ and Isis ’ son, Horus the younger, who restored order). Ra’s presence on earth was honored by the sun and the growth of crops as well as the changing seasons. Ra was recognized through Houses of Life, scriptoria attached to temples, where the workshop of scribes were kept under the protection of the god of writing Thoth and his consort(and occasionally son) Seshat.
The written word, which recorded the history and so helped to maintain balance and order in the present, was given to humanity by Thoth but, as Creator of All, eventually came from Ra. The Houses of Life, thus, were

considered influences of Ra himself who also inspired correct interpretation of written workshop.

Ra In The Netherworld

Throughout the day, Ra sailed across the sky in his barge and also descended down into the underworld at night. The sun barge now converted into the evening barge known as the Boat of a Million Souls which picked up the recently arrived and justified dead to bring them to the paradise of the Field of Doormats.

Ra at this time becomes merged with Osiris, the judge of the dead, and Osiris is seen as the “ cadaver ” and Ra as the “ soul ” of the single deity Ra- Osiris. As this deity, Ra confers with Osiris on the deepest of situations, maybe attesting which souls have been correctly justified before transporting them, and also traveling on through the underworld darkness toward the dawn of paradise. As the barge rolls through the underworld, it's attacked by the serpent Apophis who tries to kill Ra and help the daylight. The gods onboard fight the serpent off with the help of the justified dead while, on earth, the living encourage the protectors through ritual observances, channelizing positive powers to strengthen those on board. Every night Apophis attacks, and every night he's defeated. Ra and his crew passage on toward dawn, the justified nothingness are delivered to their destination, and the daylight was also seen as the sign that Ra was again victorious, and the Egyptians would see another day.

This was only one interpretation of the soul’s trip toward paradise. In the New Kingdom work known as the Book of the Dead, the soul must stand in judgment before Osiris who weighs the soul’s heart against the white feather of verity(the feather of Ma'at, goddess of harmony and balance) and, if the scales remain indeed, the soul is thought to do on(after Osiris confers with the Forty- Two Judges and other gods); if the heart is heavier than the feather,

the soul would cease to live. Ra was considered present at the judgment in his form as Ra- Osiris or invisibly as alleviation for Osiris ' just decision. Ma'at, one of Ra's daughters, also embodied his presence at the judgment and was among his protectors on board the barge which, once dawn became, again converted into the solar boat.

Ra As Creator

Ancient Egyptian tradition gives credit to several different gods for establishing order and making the world, but those most frequently featured in creation myths are Ra, Atum, Ptah, and the goddess Neith. Whichever gods are named, they always have the same characteristics and power as Ra, and it's thought that Ra was present – and alone – at the birth of creation no matter what name he was known by later. Although the preachers of Ptah might claim it was their god who created all effects, thus, the Ptah they cite would actually be Ra. In the case of Atum, he was basically Ra only by another name, and the same could be said for Neith in her creative capacity. In the best- known interpretation of the story, there was nothing but swirling waters at the morning of time when the early mound(the ben- ben) rose as the first dry land and Ra the Self- Created stood upon it. He cut his penis open and, from the drops of blood, created Hu(authority) and Sia(mind), and also became apprehensive of his solitariness and slept with his own shadow to give birth to Shu(god of air) and Tefnut(goddess of humidity) who left to establish the world. The two were gone a veritably long time and so Ra transferred the Eye of Ra to search for them. When the Eye brought his children back, Ra was so thankful he exfoliated gashes of joy which fell on the rich ben- ben and became men and women. Feting these people had nowhere to live, Shu and Tefnut slept and gave birth to Geb(earth) and Nut(sky).

Geb and Nut gave birth to Osiris, Isis, Set, Nephthys, and Horus the Elder, and from these gods, all the others followed. Heka, among the oldest of the gods, is, as noted, thought to have been present formerly at the act of

creation. Each of the gods was given their own sphere of influence so that order would be rigorously maintained, and, in moment's parlance, there would be no duplication of services. The gods would hereafter watch for the people and, in gratefulness, the people would worship and observe the will of the gods. This relationship produced balance and harmony between the people, their gods, the earth, and the afterlife all of which radiated from Ra.

Ra As King & Father Of The King

Balance was the most important artistic value of ancient Egypt, and it was modeled and maintained by the king. The sovereign was thought to have been sanctified by the gods for his capability to keep order which was understood as balance/ harmony. The author of the 5th Dynasty of the Old Kingdom, the king Userkaf(r. late 26th century BCE), epitomized this ideal in elevating the Cult of Ra to the position of nearly a state religion and encouraging his subjects to cleave to Ra's values. Userkaf erected the Nekhenre – the Sun Temple of Ra – near Abusir and established a tradition glorifying Ra which continued throughout the dynasty. Userkaf was the first king to erect a temple to Ra but all of his successors would follow suit, creating a model for the tradition of erecting temples in Ra's honor which continued throughout Egypt's history.

The 5th Dynasty is best known for the sun temples as well as forcefully establishing the link between a monarch and the gods. Userkaf and his successors pertained to themselves as " sons of Ra " and were understood as literally being the children of the god. At this time, Ra was formerly honored as king of the gods but was now known as' ' King and Father of the King' ' who maintained order through the just rule of his sons.

This policy established the king(known as Caesar only in the New Kingdom) as the god's own emissary on earth and god in his own right. By the time of the New Kingdom, Ra had been replaced by Horus as the god of the king while he lived and reigned and by Osiris after his death. In keeping with the belief that Ra was the tone- Created from whom all additional became,

however, it would still have been the power of Ra behind both Horus and Osiris.

Conclusion

Ra as the unseen power before all other powers extended to every god in the Egyptian pantheon. notorious goddesses similar as Bastet(protection of domicile and home), Hathor(goddess of joy, cotillion , music, and love), and Isis(goddess of magic, the moon, and mending) were all aspects of the life force of Ra as were their manly consorts. Ra was the Giver of Life in the form of the sun who became associated with the Breath of Life in his form of Amun. He's occasionally depicted as Ra- Horakhty presenting the gift of life to a monarch by placing the symbol of the ankh to the king’s lips.

It's a testament to Ra’s enduring fashionability that, during the reign of the so- called heretic king Akhenaten(1353- 1336 BCE), when he closed down and outlawed every other cult, he thought the cult of Ra to remain and worship to continue. This is no doubt because Akhenaten’s particular god, Aten, was a solar deity patterned nearly on Ra and developed from both his and Amun’s attributes. Once Akhenaten’s son and successor, Tutankhamun(r.c. 1336-c. 1327 BCE), restored the old religion, Ra’s cult proceeded to its place among the numerous others and told their iconography. Indeed in delineations of other gods during the New Kingdom, images of Ra similar as solar discs and falcon heads and sun’s shafts make an appearance. The cult continued to ply this kind of influence, gradually waning during the Roman Period(30 BCE- 646 CE), until the rise of Christianity when the deification of Ra was abandoned in favor of the new god.

QEBHET

Qebhet(also known as Kebehwet, Kebechet or Kebechet) is a benevolent goddess of ancient Egypt. She's the son of the god Anubis, granddaughter of the goddess Nephthys and god Osiris, and is the instantiation of cool, stimulating water as she brings drink to the souls of the dead in the afterlife Hall of Truth. Qebhet never had her own cult or area of specialization beyond a bedcover of the souls of the dead. She's mentioned constantly in the Egyptian Book of the Dead as she brings water to the souls as they stand awaiting judgment by Osiris and the Forty- Two Judges in the afterlife.

Her name is constantly restated as" cooling water" and she was associated with the life- giving waters of the Nile River. Like Nephthys, she was regarded as a friend of the nothingness who upraised the hearts of those who had passed on from life to eternity but hadn't yet been justified by Osiris and thought to move on to the paradise of the Field of Doormats. She's associated with the goddessMa'at, instantiation of harmony and balance, in that she offers comfort to those in need and stabilizes the soul previous to its appointed judgment.

Unknown Origins

She was firstly a serpent deity, known as" the elysian serpent" in the pyramid texts(c. 2400- 2300 BCE) but was re-imagined as a goddess associated with the land of the dead, son of Anubis and" the king's family", though who the king' is remains unclear. Anubis was conceived from an affair between Nephthys(who was married to Set) and Osiris(married to Isis).

Nephthys was drawn to the beauty of Osiris and converted herself into an image of Isis, tricking Osiris into sleeping with her. As Nephthys and Osiris were family and family it's possible that this story became imaged in the

generality of Qebhet. Anubis was an ancient god and judge of the dead before Osiris rose in fashionability and replaced him. Conceivably the story of Qebhet formed an earlier tale involving Anubis in the part of Osiris and some other goddess in the part of Nephthys(conceivably Anput).

Osiris was considered the" first king" and frequent references to" the king" indicate this god but, in this case, it doesn't make sense. Qebhet is never linked to Osiris as a son and the reference to" the king's family" remains a mystery unless one accepts Anput, occasionally given as Anubis' consort, in this part.

Qebhet's Service To The Dead

The Egyptians believed that the afterlife was a glass image of life on earth in Egypt. One of the reasons Egyptians preferred not to campaign far from their land was their concern about dying and being buried nearly beyond the boundaries of their native land and so not being suitable to pass on to the Hall of Truth and, from there, to the Field of Reeds.

However, however great or humble, they were buried in the earth of their mama and so passed on to the afterlife with relative ease; passage to the afterlife from nearly outside of Egypt, If someone failed in Egypt. The soul might come confused as to where it was and where it should go and could come misplaced. This same paradigm held for all other aspects of the soul which was understood to bear just as one did while inhabiting a body on earth.

Since the Egyptians held that the human soul had all the requirements and solicitations it did in the body, it might well come thirsty standing in line in the Hall of Truth, and Qebhet would have tended to this need. Although it doesn't feel she ever had a cult following, she may have played a part or

made some kind of appearance in religious events similar as the Festival of the Wadi which was a festivity of the lives of the dead and of the living.

One of the most important aspects in recognizing the dead in ancient Egypt(as well as Greece and away) was their remembrance and no one wished to suppose of their departed loved one thirsting while awaiting trial before the great god Osiris in the afterlife. Qebhet, thus, played an important part in the rituals of death in that she assured the still- living that their loved one was cared for and, likewise, that they themselves would also be when it became their own time to stand in the hall of judgment. Further, the ritual sanctification of the body of the cadaver by clean water was a vital element in the burial of the dead and Qebhet represented this sanctification.

She was also thought to play an especially vital part in the reanimation of the soul after death. To open the windows of the sky' meant to liberate the soul from the body and Qebhet seems to have come to perform this service for all the dead, not just the kingliness. Her grandmother, Nephthys, was known as" Friend of the Dead" and Qebhet came to be associated with this same kind of care and concern for the departed souls.

Association With Harmony And Balance

Qebhet is frequently pictured as a serpent or a poltroon bringing water. She was never worshiped to the degree of Isis or Hathor- or indeed important lower deities but was deified and admired and, at certain times, became associated with the Nile and religions which grew up in deification of the swash. This is hardly surprising as she was always nearly associated with pure, clean water.

As the Nile was associated with the Milky Way and the courses of the gods, Qebhet also became linked with the sky in both daylight and darkness. In her part as a cleaner, she'd also have been linked with the conception of ma'at, eternal harmony and verity, which was the central guiding principle in ancient Egyptian culture externalized by the goddess of the same name.

Her earlier image as an elysian serpent was presumably never fully forgotten indeed after she was imagined in human form in the land of the dead. Qebhet's association with the Milky Way and the godly Nile presumably come from this early understanding of the goddess. The earthly airplane of actuality was thought to be a reflection of the eternal realm of the gods and so balance was struck through Qebhet as a goddess of the ever- changing night sky and also of the swash of life which flowed through the Nile Valley to the ocean.

Her place among the dead would have further illustrated the Egyptian value of harmony in that an elysian goddess would sink herself to give water to the souls of humans. She'd also have been a part model for the living to watch for others in life just as Qebhet did in the land of the dead.

NEITH

goddess Neith.

Neith(aka Net, Neit or Nit) and is one of the oldest deities of ancient Egypt who was worshiped beforehand in the Predynastic Period(c. 6000- 3150 BCE) and whose veneration continued through the Ptolemaic Dynasty(323-30 BCE), the last to rule Egypt before the coming of Rome. She was a war goddess, goddess of creation, mama goddess who constructed birth, and funerary goddess who watched for and helped to dress the souls of the dead. Her cult center was at Sais in the Nile Delta and she continued as the most popular goddess of Lower Egypt indeed after her attributes were largely given to Isis and Hathor and those goddesses became more popular in Egypt. Neith continued to be recognized as the patron goddess of Sais throughout Egypt's history as she was considered a great protection of the people of the land and the most effective middleman between humanity and the gods.

Neith is said to have been present at the creation of the world and, in some stories, indeed the creator herself who gave birth to Atum(Ra) who also completed the act of creation. She's always represented as extremely wise and just as in the story of The Contendings of Horus and Set where she settles the question of who'll rule Egypt and, by extension, the world. She's one of the four goddesses, along with Isis, Nephthys, and Serket, who appear on the canopic jars in the grave of Tutankhamun and is presumably best known for her statuary there.

She stands watch over Duamutef, one of the Four Sons of Horus, who guards the canopic jars in the sepultures and also appears alongside Osiris, Anubis, and Thoth as a just judge of the dead in the afterlife. Her symbols are the arc and arrows and a brand and guard as a war goddess, a weaving shuttle as a funerary goddess, and the Red Crown of Lower Egypt as goddess of creation and mama goddess. Neith is constantly depicted sitting on her throne holding either a scepter or an arc and two arrows. She's also occasionally seen as a cow, linking her with Hathor or with the Great Cow who was mother to Ra.

Name & Origins

Neith is also known by the names Net, Neit, Nit all of which, She was also called" mama of the gods"," grandmother of the gods", and" great goddess". Her deification began in Lower Egypt around the megacity of Sais and she's thought to have firstly been a goddess of stalking. The earliest delineations of her show her with a bow and arrows.

There's no mistrustfulness, however, that she became a war goddess by the time of the Early Dynastic Period(c. 3150- 2613 BCE) as names for her from that period include" Neith Fights"," Neith is Victorious" and, by the time of the Old Kingdom(c. 2613- 2181 BCE), she was considered a wise stager and the reliable middleman of the gods and between the gods and humanity.

According to one myth, Neith preceded creation and was present when the waters of Nun began to swirl at her command to give rise to the ben- ben(the early mound) upon which Ra(Atum) stood to complete the task. In another interpretation of the story, Neith created the world and also went directly to set up her megacity of Sais, leaving the rest of the work to Atum. By the time of the end of the Ptolemaic Dynasty Neith was still honored as a creative force of enormous power who" created the world by speaking seven magical words. She was nearly associated with the creative element of water and was" the instantiation of the rich ancient waters" and was" the mama of all snakes and crocodiles" as well as being the" great mama who gave birth to Ra and who introduced giving birth when there had been no parturition ahead. In still other myths, it's Neith, not Isis, who's the mama of Horus the godly child and restorer of order.

Neith may have firstly been a fertility deity corresponding to the goddess Tanit who was later worshiped in North Africa at Carthage in that Ta- Nit in Egyptian means" the land of Nit" and can also be interpreted as" from the land of Nit", as that region was known. She's also associated with Astarte of Phoenicia and, through her, to Ishtar of Mesopotamia. Herodotus claims that the people of Sais were deeply devoted to Neith as the creator and conserver of all and linked her with the Greek goddess Athena. Plato also comments on the link between Neith and Athena in his dialogue of the Timaeus where he writes," The citizens(of Sais) have a deity for their foundress; she's called in the Egyptian lingo Neith and is asserted by them to be the same whom the

Hellenes call Athena". Her identification as the most important creative force in the macrocosm is noted by Plutarch(c. 50- 120 CE) who writes that the temple of Neith at Sais held this necrology" I Am All That Has Been, That Is, and That Will Be. No human Has Yet Been Suitable to Life the Robe that Covers Me". It's intriguing to note that her name, among its numerous other connotations, links to the root word for" weave" which carries with it the meaning of" to make live" or" produce" or" to be".

Neith The Great Goddess

Egyptian religious life which wasn't in any way discerned from diurnal life was centered on the conception of ma'at(harmony and balance) and there are numerous deities besides the goddessMa'at who embody and uphold this conception. Thoth, for illustration, healed and helped both Horus and Set in their struggle for supremacy of rule so that the contest would be balanced. Neith performed this same function as it's said that her drool created the serpent monster Apophis who nightly tried to destroy the boat of the sun god and so return the order of the macrocosm to chaos and, at the same time, she was the mama of the sun god and his protection. She's depicted as destroying her child Apophis and, at the same time, creating him as she's also seen as guarding her son Ra while having created his bow adversary; in all of this, balance was achieved.

In the same way, Neith constructed birth and gave life to humanity but was also there at a person's death to help them acclimate to the new world of the afterlife. She helped to dress the dead and open the way for them to the afterlife and the stopgap of eternity and paradise in the Field of Doormats. As she was associated with weaving, she became linked to the goddesses Tatet and Nephthys who helped prepare the dead souls to move forward and also with Qebhet who watched for the dead and made sure they had cool water to drink as they awaited judgment. As with numerous, if not all, of the Egyptian deities, Neith was a part of a person's life from their birth through their death and on into the afterlife. One was never alone in the macrocosm because the gods were constantly watching and guarding and guiding one on one's path

and that path was eternal no matter how temporal it might feel to people on earth.

Worship Of The Goddess

Neith was worshiped throughout Egypt but utmost ardently at Sais and in Lower Egypt. She was a part of the Triad of Latopolis at Esna along with Khnum(" The Great Potter" who fashioned human beings) and Heka(god of magic and drug) replacing the goddess Menhet who may have actually been only an aspect of Neith. She was also worshiped as the consort of Set, god of chaos, in another illustration of the significance of balance to the Egyptian religion. In The Contendings of Horus and Set, Neith tells the gods of the bench that Horus should be declared king after his father Osiris' death and rejuvenation and that Set should rule the wild lands beyond Egypt's border and be given two goddesses, Anat and Astarte, as consorts to keep him company. She was also associated with Osiris and watches over his mummified body to keep it safe from Set so that Isis and Nephthys can revive him. In all these aspects, again, she's seen as keeping balance.

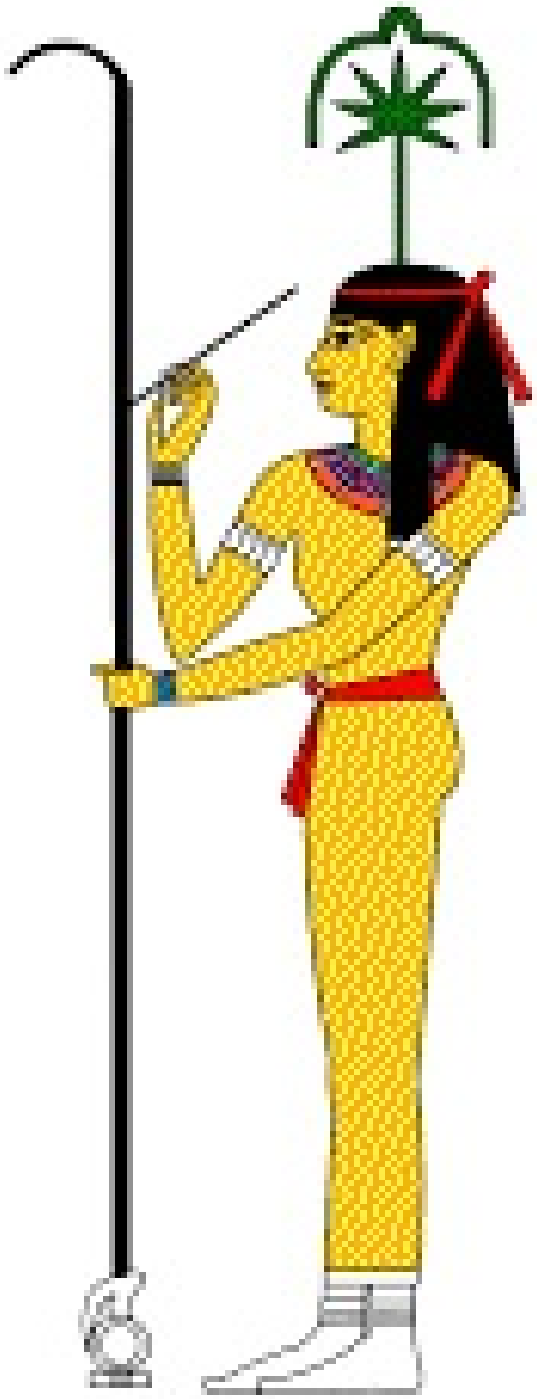
Although she may be Set's consort she's also friend to his adversary Osiris and sides with Osiris' son Horus against Set in the interests of justice and harmony. This seems to have been her primary part from veritably beforehand in Egypt's history. Her association with balance can be seen in some of her iconography where she's pictured with three heads representing three points of view and also as a woman with a standing phallus representing both manly and womanish. In these delineations she's also seen with bodies spread wide and arms open in a grasp of all who come to her.

Neith's church was womanish and her temple at Sais, according to Herodotus, was one of the most emotional in all of Egypt. diurnal deification of Neith would have been in agreement with the customs concerning all the gods where her statue in the inner sanctum of the temple would have been tended by the High Goddess(who alone could enter the room) and the other chambers taken care of by lower princesses. People who came to the temple were thought only in the external yards where they offered their offerings to the goddess with requests for her aid or in thanks for the backing given. Her periodic jubilee was celebrated on the 13th day of the 3rd month of summer and was known as The Festival of the lights.

On this day people arrived from all over Egypt to pay their felicitations to the goddess and offer her gifts. At night they would light lights which, according to Herodotus, were" goblets full of swab and oil painting, the wick floating thereon, and burning all night" and indeed those who didn't attend the jubilee lighted similar lights in their homes, in other temples, and in the palaces so that the total of Egypt would be illuminated all night long. These lights were thought to image the stars in the night sky which were claimed to be either deities or paths to those deities. At Neith's jubilee the robe between the earthly realm and the land of the nothingness was thought to part and people could see and speak with their departed musketeers and family members. The lights on earth mirroring the stars helped to part this robe because earth and the welkin would appear the same to both the living and the dead. The jubilee touched upon the Osiris myth and Neith's part in his rejuvenation as she opened the way for the dead to communicate with the living in the same way she had helped Isis and Nephthys bring Osiris back to life.

Some note that" the deification of Neith gauged nearly all of Egypt's history and she remained to the end Neith the Great. Although numerous of her attributes were given to Isis and Hathor, as preliminarily noted, her deification never declined. Indeed during ages where further popular deities entered the lesser attention, Neith continued to be regarded with reverence and admiration and her jubilee was considered one of the most important in ancient Egypt.

SESHAT



Seshat (goddess Of The Written Word).

Seshat(also given as Sefkhet- Abwy and Seshet) is the Egyptian goddess of the written word. Her name literally means" womanish scribe" and she's regularly depicted as a woman wearing a leopard skin draped over her mask with a headgear of a seven-pointed star arched by a crescent in the form of an arc. This iconography has been interpreted as symbolize supreme authority in that it's common in Egyptian legend and tradition for one to wear the skin of a defeated adversary to take on the foe's powers, stars were nearly associated with the realm of the gods and their conduct, and the number seven represented perfection and absoluteness. The leopard skin would represent her power over, and protection from, peril as leopards were a common bloodsucker.

The crescent above her headgear, suggesting an arc, could represent dexterity and perfection, if one interprets it along the lines of archery, or simply divinity if one takes the symbol as representing light, along the lines of later delineations of saints with halos. Among her liabilities were record keeping, account, measures, tale- taking, patroness of libraries and librarians, keeper of the House of Life(temple library, scriptorium, pen's factory), Elysian Librarian, doxy of builders(patroness of construction), and friend of the dead in the afterlife. She's frequently depicted as the consort(either wife or daughter) of Thoth, god of wisdom, jotting, and colorful branches of knowledge.

She first appears in the 2nd Dynasty(c. 2890-c. 2670 BCE) of the Early Dynastic Period(c. 3150-c. 2613 BCE) as a goddess of jotting and measures aiding the king in the ritual known as" stretching of the cord" which preceded the construction of a structure, most frequently a temple. The ancient Egyptians believed that what was done on earth was imaged in the elysian realm of the gods.

The diurnal life of an existent was only part of an eternal trip which would continue on once death. Seshat featured prominently in the conception of the eternal life granted to scribes through their workshop. When an author created a story, necrology, or book on earth, an ethereal dupe was transferred to Seshat who placed it in the library of the gods; human jottings were thus also inhuman. Seshat was also occasionally depicted helping Nephthys revive

the departed in the afterlife in preparation for their judgment by Osiris in the Hall of Truth. In this capacity, the goddess would have helped the new appearance fete the spells of The Egyptian Book of the Dead, enabling the soul to move on toward the stopgap of paradise.

Unlike the major gods of Egypt, Seshat never had her own temples, cult, or formal deification. Owing to the great value Egyptians placed on jotting, however, and her part in the construction of temples and the afterlife, she was reverenced extensively through commonplace acts and diurnal rituals from the Early Dynastic Period to the last dynasty to rule Egypt, the Ptolemaic Dynasty of 323- 30 BCE. Seshat isn't as well known as numerous of the other deities of ancient Egypt but, in her time, she was among the most important and extensively honored of the Egyptian pantheon.

Liabilities & Duties

According to one myth, the god Thoth was tone- created at the morning of time and, in his form as an ibis, laid the early egg which incubated creation. There are other performances of Thoth's birth as well but they all make citation of his vast knowledge and the great gift of writing he offered to humanity. Thoth was worshiped as early as the Pre-Dynastic Period(c. 6000-

c. 3150 BCE) at a time when Egyptian jotting of attributes, images representing specific objects, previous to their development into hieroglyphics, symbols representing sounds and generalities. At this time, Thoth seems to have been considered a god of wisdom and knowledge- as he remained- and formerly a jotting system was developed it was attributed to him.

Perhaps because Thoth formerly had so numerous liabilities, the Egyptians transferred the supervision of writing to the goddess Seshat. Some notes how Seshat appears in reliefs and eulogies in the Early Dynastic Period as a goddess of measures and jotting, easily indicating she was formerly an important deity at that time

Seshat's liabilities were numerous. As record- keeper she proved everyday events but, beginning in the Middle Kingdom(c. 2613-c. 2181 BCE), she also recorded the pillages of war in the form of creatures and internees. She also kept track of homage owed and homage paid to the king and, beginning in the New Kingdom(c. 1570-c. 1069 BCE), was nearly associated with the caesar recording the times of his reign and his festival carnivals. Throughout all these periods, and later, her most important part was always as the goddess of precise measures and all forms of the written word. The Egyptians placed great value on attention to detail and this was as true, if not more so, in writing as any other aspect of their lives.

Significance Of Writing In Egypt

The written word was considered a sacred art. The Greek designation hieroglyphics for the Egyptian jotting system means" sacred busts" and is a restatement from the Egyptian expression medu- netjer," the god's words". Thoth had given the gift of writing to humanity and it was a human's responsibility to recognize that gift by rehearsing the craft as precisely as possible. The spells of The Egyptian Book of the Dead are the stylish exemplifications of this conception. The Book of the Dead is a companion

through the afterlife written for the departed. The spells the soul speaks help one to navigate through varied troubles to arrive at the perfect paradise of the Field of Doormats. One demanded to know how to avoid demons, how to transfigure one's tone into colorful creatures, and how to address the realities one would meet in the coming world and so the spells had to be precise in order to work.

The Book of the Dead evolved from the pyramid texts of the Old Kingdom but, indeed before this time, one can see the Egyptian perfection in writing at work in the Offering Lists and Autobiographies of sepultures in the ultimate part of the Early Dynastic Period. Writing made the temporary world of change into one everlasting and eternal. The dead weren't gone as long as their stories could be read in gravestone; nothing was ever really lost. The sacred busts of the Egyptians were so important to them that they devoted whole sections of temples or temple complexes to an erudite institution known as The House of Life.

House Of Life

The House of Life was a combination library, scriptorium, institute of advanced literacy, pen's factory, print shop/ dupe center, publisher, and distributor. The Egyptians pertained to the institution as Per- Ankh(literally" House of Life") and it's first mentioned in eulogies from the Middle Kingdom. These were located in temples or temple complexes and would have been presided over by Seshat and Thoth no matter which god the temple was devoted to. Since the gods were thought to literally live in their temples, this arrangement would be similar to having an endless house- guest in one's home who takes care of liabilities one may value but simply has no time for. Seshat's part at the House of Life would have been the same as anywhere else; she'd have entered a dupe of the texts written there for the library of the gods where it would be kept eternally.

It's a certainty that the maturity of the preachers and scribes of the Per- Ankh were men but some scholars have refocused to substantiation for womanish

scribes. Since Seshat was herself a godly womanish scribe it would make sense that women rehearsed the art of jotting as well as men.

Womanish Scribes

Women in ancient Egypt enjoyed a position of equivalency unmatched in the ancient world. It's well substantiated that women could be, and were, scribes in that we've names of womanish croakers and images of women in important religious posts similar as God's woman of Amun; both of these occupations needed knowledge. It's known, for illustration, that the womanish caesar Hatshepsut(r. 1479- 1458 BCE) hired an instructor for her son Neferu- Ra and that Queen Nefertiti(r.c. 1370-c. 1336 BCE) was knowledgeable as was her mama - in- law, Queen Tiye(r. 1398- 1338 BCE). Still, when it comes to the maturity of women in Egypt, images and eulogies leave roughly doubt as to how many could actually read and write.While this may be true, one can not blink the possibility that womanish scribes were responsible for workshop of literature, either in creating or copying them. Egyptian society was relatively conservative and the spoken workshop generally stuck to a set structure and theme throughout the colorful ages of history.

Indeed in the New Kingdom, where literature was more smart, it still stuck to an introductory form which elevated Egyptian artistic values. Arguing that there were many womanish scribes grounded on there being no" women's literature" in ancient Egypt seems in error as the literature of the culture could hardly be considered" mannish" in any respect save for the lords' monumental eulogies. In the famous story of Osiris and his murder by Set it isn't Osiris who's the idol of the tale but his sister–wife Isis. Although the best- known creation myth features the god Atum standing on the ben- ben at the morning of time, an inversely popular one in Egypt has the goddess Neith creating the world. Bastet, goddess of the domicile, home, women's health and secrets, was popular among both men and women and the goddess Hathor was regularly invoked by both at festivals, parties, and family gatherings.

The deity who presided over the brewing of beer, the most popular drink in

Egypt, wasn't manly but the goddess Tenenet and the primary protection and protector of Isis when she was a single mama safe- guarding Horus was the goddess Serket. Seshat is only one of several womanish deities revered in ancient Egypt reflecting the high degree of respect given to women and their capacities in several different areas of diurnal life.

Seshat The Foundation

As noted, although Seshat never had a temple of her own, she was the foundation of the temples constructed in her part as doxy of Builders and her participation in the ritual form of" stretching the cord" which measured the confines of the structure to be raised. The bottom plan of the temple was laid out through the" stretching the cord" form after an applicable area of land had been decided upon. In addition to setting the foundation of the temple, Seshat also was responsible for the written works that the temple produced and housed in its House of Life and, further, for gathering these workshops into her eternal library in the realm of the gods.

Although Thoth was responsible for the original gift of jotting, his consort Seshat hypocritically gathered the workshop that gift produced, presided over them in the libraries on earth, and kept them eternally safe on her shelves in the welkin. As jotting was both a creative and conserving art, one which brought generalities to life and caused them to endure, which bestowed eternal life on both the pen and the subject, Seshat would be considered by the ancient Egyptians as the goddess responsible for the preservation of Egyptian culture and its enduring seductiveness among the people of the present day.

SERAPIS

Illustration Of Serapis.

Serapis is a Graeco- Egyptian god of the Ptolemaic Period(323- 30 BCE) of Egypt developed by the monarch Ptolemy I Soter(r. 305- 282 BCE) as part of his vision to unite his Egyptian and Greek subjects. Serapis ' cult later spread throughout the Roman Empire until it was banned by the decree of Theodosius I(r. 379- 395 CE). Some form of the god was previous to the Ptolemaic Period and may have been the patron deity of the small fishing and trade harborage of Rhatokis, later the point of the megacity of Alexandria, Egypt. Serapis is substantiated as the god Alexander the Great invoked at his death in 323 BCE, but whether that god – Sarapis – is the same as Serapis has been challenged as it's thought more likely Sarapis was a Babylonian deity.

Serapis was a mix of the Egyptian gods Osiris and Apis with the Greek god Zeus(and others) to produce a compound deity who would reverberate with the multilateral society Ptolemy I. envisaged for Egypt. Serapis embodied the transformative powers of Osiris and Apis – formerly established through the cult of Osirapis, which had joined the two – and the heavenly authority of Zeus. He was thus understood as Lord of All from the underworld to the ethereal realm of the gods in the sky. The cult of Serapis spread from Egypt to Greece and was among the most popular in Rome by the 1st century CE. The cult remained an important religious force until the 4th century CE when Christianity gained the upper hand. The Roman emperor Theodosius I interdicted the cult in his rulings of 389- 391 CE, and the Serapeum, Serapis ' cult center in Alexandria, was destroyed by Christians in 391/392 CE, effectively ending the deification of the god.

Ptolemy I & Serapis

After the death of Alexander the Great in 323 BCE, his generals divided and fought over his conglomerate during the Wars of the Diadochi. Ptolemy I. took Egypt and established the Ptolemaic Dynasty, which he envisaged as continuing Alexander's work of uniting different societies harmoniously.

Egypt had been controlled by the Persians, except for brief ages, from 525 BCE until Alexander took it in 332 BCE, and they ate him as a liberator.

Alexander had hoped to mix the societies of the regions he conquered with his Hellenism, but the Greeks and Egyptians were still observing the traditions of their own culture at the time of his death. Ptolemy I. made an emulsion of these societies among his top precedents and concentrated on religion as the means to that end. The Egyptians still worship the same gods they had for thousands of years, and Ptolemy I honored they were doubtful to accept a new deity, so he took aspects from two of the most popular gods – Osiris and Apis – and blended them with the Greek king of the gods, Zeus, drawing on the formerly established Egyptian cult of Osirapis, to produce Serapis.

Serapis was intended to be, in Plutarch's words," god of all peoples in common, indeed as Osiris is" and the fact that a Greek(Timotheus) and an Egyptian(Manetho) agreed on the statue's identity was taken as a sign from the god that he'd assume this part. Ptolemy I erected a grand temple for his deification, the Serapeum, which became to house the statue from Sinope. With Serapis at the center of religious devotion, Ptolemy I began a rigorous structure program which was continued by his son and successor Ptolemy II Philadelphus(r. 285- 246 BCE) who had co-ruled with him since 285 BCE. The great Library at Alexandria, begun under Ptolemy I, was completed by Ptolemy II, who also added to the Serapeum and finished erecting the Lighthouse of Alexandria, one of the Seven prodigies of the Ancient World.

The Composite God

Plutarch's story of the stolen statue of Pluto has been challenged, and some scholars claim it was formerly a statue of Serapis taken from the Serapeum at Memphis. Still, that may be, the statue is understood to have been a representation of an underworld deity, either the Graeco- Roman Hades/ Pluto or Serapis who, as a mix of Osiris and Apis, was also associated with the underworld.

Osiris was the dying and reviving god figure who had been killed by his family Set and revived by his sister-wife. Isis and her family Nephthys. Once he was returned to life, however, he was set up to be deficient and so descended into eternity where he reigned as king and judge of the dead while his son, Horus, reigned on earth. Osiris was thus associated with death and the afterlife but also with rejuvenescence, revitalization, and metamorphosis. Osiris had been a popular god in Egypt since the time of the Old Kingdom(c. 2613- 2181 BCE) and, in time, came to be associated with Apis.

Apis was among the most important and largely regarded deities of Egypt, worshiped from the First Dynasty of Egypt(c. 3150-c. 2890 BCE) through the end of the Ptolemaic Period in 30 BCE. He was firstly a fertility god who also became the herald of the great god Ptah and also Ptah incarnate. Apis was thought to incarnate himself in a bull(the Apis Bull) who was watched for and reverenced, as any personification of the godly was, for 25 years when, if it wasn't diseased or hadn't suffered some serious accident, was ceremonially offered.

While it had lived it had embodied Ptah and, in death, was linked to Osiris, and this belief led to the development of the cult of Osirapis. Ptolemy I. took this established cult and added the Greek god Zeus to it. Zeus was the king of the Olympian gods, frequently pertained to as Father, and was understood as the god of thunder as well as cosmic justice. Zeus was honored as the deity who had established order and maintained it both for humans and humans and was also the father of numerous of the best-known deities of the ancient Greek pantheon similar as Apollo and Artemis, Hermes, Persephone, and the Nine poets, among others. Serapis not only embodied these three gods, however, but drew on others associated with the sun, afterlife, earth energy, and mending. Isis wasn't only considered the topmost goddess in the after ages of Egyptian history but had been for thousands of years ahead. Isis ' association with Serapis was simply a development of her formerly- established link with her hubby- family Osiris but, politically and culturally, helped to boost Serapis ' standing.

Isis was so popular that, by the time of the New Kingdom of Egypt(c. 1570-c.

1069 BCE) she was the only deity worshiped by all the people of Egypt, and the other gods were understood as aspects of the one goddess.

Worship & Iconography

Temples devoted to Serapis were constructed throughout Egypt, all putatively grounded on the central cult center of the Serapeum of Alexandria. The Alexandrian Serapeum was modeled on the Serapeum at Memphis where the original statue may have been taken from, and the others that were erected were lower performances of the one at Alexandria.

The preachers concentrated the type of devotion preliminarily shown to numerous deities – similar to Amun, Ra, Osiris, Isis, Hathor, and Bastet – on Serapis alone who embodied the same power, grace, and liabilities as these others. An illustration of this is the area of temples known as mammisi(birth house) which were formerly associated with the goddess Hathor and god Bes but now formed part of a Serapeum and were decorated with images and texts relating to the god Horus who, in this environment, was an aspect of Serapis. People would come to these temples as they always had to the homes of the gods and offer offerings in expedients of answers to their prayers or in thanks for those that had been heard. The preachers conveyed the offerings to the statue of the god, as the Egyptian church always had, and assured the people their prayers were heard. Unlike earlier Egyptian deities, however, frequently depicted with the heads of creatures, Serapis was entirely anthropomorphic.

The vessel on the god's head represented cornucopia and fertility which, combined with his afterlife associations, linked Serapis with metamorphosis in life and after death. From the Serapeum at Alexandria, the Ptolemies encouraged the deification of Serapis throughout Egypt, but in factual practice, he was never as popular as the gods who inspired him. The cult of Isis, linked with Osiris, kept its standing, and the rituals associated with Apis remained unchanged until the end of the Ptolemaic Period. Serapis was much more popular outside of Egypt as his cult spread from the trade center at Naucratis to Greece and, later, to Rome as part of the cult of Isis.

Political Power Of The Cult

Previous to Rome’s annexation of Egypt, however, Serapis retained addicts in Egypt through the reign of Cleopatra VII(51- 30 BCE), the last monarch of the Ptolemaic Dynasty. Indeed though he wasn't the most popular god in Egypt, he still wielded considerable power, most especially as a unifying force among the crowd who honored in the deity the attributes they reverenced in their particular god of choice. His deification was encouraged by the dynasty that created him who understood the power of religion to unify people in an important deeper fashion than any political program. To this end, the government authorized the preachers of Serapis to work toward empowering his cult and gaining further votaries. After the death of Cleopatra VII and the annexation of Egypt by Rome, the Serapis cult remained a potent force and traveled, via trade and military movements, to Rome.

Conclusion

From Rome, the cult spread throughout the Roman Empire as far north as Britain where substantiation of the gods ’ deification has been set up at London and York and across North Africa to Sabratha and girding metropolises as well as to Asia Minor, especially at Ephesus. As he was linked with the afterlife and metamorphosis, Serapis became known as a deliverer god, and rescuer who granted religionists eternal life. Correspondence during the reign of Hadrian(117- 138 CE) seems to conflate references to Serapis with those of the new messiah Jesus Christ. Some ancient pens and chroniclers feel to have confused a reference in a letter from emperor Hadrian regarding addicts of Serapis calling themselves" Bishops of Christ" with votaries about themselves as" Bishops of the Savior", Serapis, as Christians had nothing to do with the cult of Serapis. It's also possible that Hadrian himself misknowed or conflated the deification of Serapis with that of Christ as both concentrated on a deliverer and the gift of eternal life after death.

The cult was still popular in the late 4th century CE when the Christian

emperor Theodosius I. initiated his persecution of idolater religions through a series of rulings. In 381 CE, he outlawed certain types of augury, but pagan temples were still thought to operate more or less as they had ahead. Between 389 and 391 CE, however, Theodosius I. made a more combined effort to bed out atheism through the Theodosian rulings which decreasingly made the practice of non-Christian rituals untenable.

In 391 CE, these rulings encouraged the anti-pagan screams in Alexandria during which images of Serapis on homes and public structures were forcefully removed and replaced by the Christian cross despite opposition from possessors or occupants. At the same time, or conceivably 392 CE, a Christian mob inspired by the primogenitor Theophilus destroyed the Serapeum in Alexandria, ending the cult of Serapis; surviving temples were later turned into churches, and Serapis was forgotten along with the other gods and replaced by Christianity.

AMUN

Illustration Of Amun.

Amun(also Amon, Ammon, Amen, Amun- Ra) is the ancient Egyptian god of the sun and air. He's one of the most important gods of ancient Egypt who rose to elevation at Thebes in the morning of the period of the New Kingdom(c. 1570- 1069 BCE). His cult was the most important and popular in Egypt for centuries. He's generally depicted as a bearded man wearing headgear with a double premium or, after the New Kingdom, as a ram-headed man or simply a ram, emblematize fertility in his part as Amun- Min. His name means" the retired one," `` unnoticeable," `` mysterious of form,and unlike the utmost other Egyptian gods, he was considered Lord of All who encompassed every aspect of creation.

Origin & Rise To Prominence

Amun is first mentioned in the pyramid texts(c. 2400- 2300 BCE) as an original god of Thebes along with his consort Amaunet. At this time, the supreme god of Thebes was the war god Montu and the creator god was regarded as Atum(also known as Ra). Montu was a fierce legionnaire who defended the megacity and helped it expand while Atum was the supremely important, tone-created deity who arose on the early mound from the waters of chaos on the morning of creation. Amun, at this time, was associated with guarding the king but, largely, was simply an original fertility god paired with his consort Amaunet as part of the Ogdoad, eight gods who represented the early rudiments of creation. Amun was considered no more significant than the other gods who were part of the Ogdoad but represented the element of" hiddenness" or" obscurity" while the others represented more easily defined generalities similar to" darkness," `` water," and" perpetuity." Amun as" The Obscure One" left room for people to define him according to their understanding of what they demanded him to be.

A god who represented darkness couldn't also represent light, nor could a god of water stand for blankness, etc. A god who externalized the mysterious retired nature of actuality, however, could advance himself to any aspect of

that actuality; and this is precisely what happened with Amun. Around c. 1800 BCE the Hyksos, a mysterious people most probably from the Levant, settled in Egypt, and by c. 1720 BCE they had grown important enough to take control of Lower Egypt and render the court at Thebes obsolete. This period is known as The Alternate Intermediate Period(c. 1782-c. 1570 BCE) in which the Hyksos ruled Egypt.C. 1570 BCE the prince Ahmose I(c. 1550-c. 1525 BCE) drove the Hyksos out of the country and re-established the megacity of Thebes.

Since the time of the Middle Kingdom(2040- 1782 BCE) Amun had been growing in power in Thebes and was a part of the Theban trio of deities with his consort Mut(who replaced Amaunet) and their son Khonsu, the moon god. When Ahmose I defeated the Hyksos he attributed his palm to Amun linking him to the well-known sun god Ra. As Amun was" The Hidden One" linked to no definable natural miracle or principle, he was malleable enough to fit with any trait one wished to add to him. In this case, the mysterious aspect of life- that which makes life what it's was linked to the visible life-giving the aspect of actuality the sun. Amun also became Amun- Ra, creator of the macrocosm, and King of the Gods.

King Of The Gods

Following Amun's ascendance during the New Kingdom, he was hailed as" The tone-created One" and" King of the Gods" who had created all effects, including himself. He was associated with the sun god Ra who was associated with the earlier god Atum of Heliopolis. Although Amun took on numerous of Atum's attributes and more or less replaced him, the two remained distinct deities, and Atum continued to be revered. In his part as Amun- Ra, the god combines his unnoticeable aspect(represented by the wind which one can not see but is apprehensive of) and his visible aspect as the life-giving sun. In Amun, the most important aspects of both Ra and Atum were combined to establish an- encompassing deity whose aspects

were every hand of creation. The fashionability of this god steered the first monotheistic religious movement in Egypt under Akhenaten(1353- 1336 BCE) who banned polytheistic deification and established the state religion of the one true god Aten.

Although Akhenaten's sweat has historically been viewed as sincere trouble at religious reform, he was most likely motivated by the great wealth of the preachers of Amun, who, at the time he mounted the throne, held more land and lesser wealth than the caesar.

Significance & Cult

Once Amun was linked as the most important deity in the macrocosm he acquired epithets that described his colorful aspects as stylish as they could. He was known as" The Concealed God", whose nature couldn't be known and associated with air or the wind which can be felt but not seen or touched. He was also the Creator God who first stood on the first dry ground in the morning of time and created the world by sleeping with himself. Once he was linked with Ra to come to Amun- Ra, he took on Ra's aspects as a solar god and, as one would anticipate from a creator, was also a fertility god linked with the fertility deity Min(a veritably ancient god) and known in this regard as Amun- Min. As he absorbed the attributes of the war god Montu of Thebes, he was regularly invoked in battle(as Ahmose I had done) and so was also a war god. His mysterious nature invested and gave form to all that human beings could see and all that remained retired from sight and so he was also a universal god, the most important in the macrocosm and, naturally, the King of the Gods.

Amun in the New Kingdom fleetly became the most popular and most extensively revered deity in Egypt. The main Temple of Amun at Karnak is still the largest religious structure ever erected and was connected to the Southern Sanctuary of the Luxor Temple. The remains of these temples and numerous others to Amun may still be seen, but there was also a floating temple at Thebes known as Amun's Barque which was said to be among the

most emotional workshops created for the god. Amun's Barque was known to the Egyptians as Userhetamon," potent of Brow is Amun," and was a gift to the megacity from Ahmose I following his palm over the Hyksos and ascent to the throne. On Amun's great jubilee, The Feast of Opet, the dinghy would move with great form- carrying Amun's statue from the Karnak temple downriver to the Luxor temple so the god could visit. During the jubilee of The Beautiful Feast of the Valley, which recognized the dead, the statues of Amun, Mut, and Khonsu(the Theban Triad) traveled on the boat from one side of the Nile to the other to share.

On other days the dinghy would be docked on the banks of the Nile or at Karnak's sacred lake. When not in use, the boat would be housed in a special temple at Thebes erected to its specifications, and every time the floating temple would be refurbished and repainted or rebuilt. Other dinghies of Amun were erected away in Egypt, and there were other floating temples to other deities, but Amun's Barque of Thebes was said to be especially emotional.

The preachers of Amun & Pharaoh Akhenaten

The kind of wealth King Ahmose I had at his command to enable him to make the elaborate dinghy for Amun would ultimately appear bitty when compared to the riches amassed by the preachers of Amun at Thebes and away. By the time of Amenhotep III(1386- 1353 BCE), the preachers possessed more land, had further cash on hand, and were nearly as important as caesar. Amenhotep III introduced religious reforms in an attempt to check the power of the priesthood, but they were fairly ineffective. His most significant reform was the elevation of a formerly minor deity, Aten, to his particular patron and encouraged the deification of this god alongside Amun. The cult of Amun was innocent by this, however, and continued to grow. Aten was formerly associated with Amun and with Ra as the solar slice representative of the sun's godly power. The symbol of Aten simply became another way in which to express one's devotion to Amun, and the preachers continued to live their comfortable lives of honor and power.

This situation changed dramatically when Amenhotep IV(1353- 1336 BCE) succeeded his father as caesar. For the first five times of his reign, Amenhotep IV followed the programs and practices of his father but also changed his name to Akhenaten(meaning" successful for" or" of great use to" the god Aten) and initiated dramatic religious reforms which affected every aspect of life in Egypt. Religious life was privately tied to one's diurnal actuality and the gods were a part of one's work, one's family, and one's rest conditioning.

The people reckoned the temples of the gods not just as a source of spiritual comfort and security but as places of employment, food depots, croaker's services, comforting centers, and shopping centers. Akhenaten closed the temples and proscribed the traditional deification of the gods of Egypt; he placarded Aten the one true god and the only deity good of veneration. He'd a new megacity erected, Akhetaten, and abandoned Thebes as his capital. When Akhenaten failed in 1336 BCE, his son Tutankhaten took the throne, changed his name to Tutankhamun(1336- 1327 BCE), and moved the capital of Egypt back to Thebes. He reinstated the old Egyptian religion and opened all the temples. On his death, the general Horemheb(1320- 1292 BCE) ruled as Caesar(after a brief power struggle) and canceled the memory of Akhenaten and his family from the literal record as he raised the old gods to their former heights. The power of the Aten cult and Akhenaten's religious movement seems to have continued, however, and it has been suggested that the great Hebrew lawgiver Moses was a clerk of Aten who left Egypt with his followers to establish a monotheistic community. This proposition is explored in depth in Sigmund Freud's work Moses and Monotheism.

The Continued Fashionability Of Amun

After the reign of Horemheb, Amun's cult continued as it had ahead and was just as popular. It gained wide acceptance throughout the 19th Dynasty of the

New Kingdom and, by the time of the Ramessid Period(c. 1186- 1077 BCE) the preachers of Amun were so important they were suitable to rule Upper Egypt from Thebes as dictators. The power of the preachers of Amun is a major factor in the fall of the New Kingdom. The Cult of Amun continued to exercise control from Thebes during the Third Intermediate Period(c. 1069- 525 BCE) indeed as the Cult of Isis gained more followers. A custom elevated by Ahmose I was the sanctification of royal women as" godly women of Amun" who would officiate at carnivals and observances. This position was previous to Ahmose I but he turned the office of God's woman of Amun into one of great prestige and power. When the Assyrian king Ashurbanipal sacked Thebes in 666 BCE Amun was worshiped extensively throughout Egypt, and later, the god remained just as popular.

Queen Hatshepsut(1479- 1458 BCE) had formerly claimed Amun was her father and thereby legitimize her reign. Alexander the Great would do the same in 331 BCE at the Siwa Oasis, publicizing himself a son of the god Zeus- Ammon, the Greek interpretation of the god. In Greece, Zeus- Ammon was depicted as the full-bearded Zeus with the ram's cornucopias of Amun and associated with power and masculinity through imagery including the bull and the ram. The god was taken to Rome as Jupiter- Ammon where he was reverenced for the same reasons as away. Amun's fashionability declined overall in Egypt as Isis became more popular, but he was still worshiped regularly at Thebes indeed after the megacity fell into ruin following the Assyrian invasion.

His cult took hold, especially in the region of Sudan where, as in Egypt, his preachers became important and fat enough to apply their will on the lords of Meroe. As in the Amarna Period of Egypt's history, when Akhenaten moved against the preachers of Amun, King Ergamenes of Meroe could no longer tolerate the power of the preachers of Amun in his country and had them slaughtered c. 285 BCE, thereby breaking ties with Egypt and establishing an independent state. Amun continued to be deified in Meroe and away, however, as a potent deity. The cult of Amun would continue to attract followers well into the period known as the classical age(c. 5th century CE) when, like all the old gods, he was transcended by the new religion of Christianity.

MA'AT

Maat Egyptian goddess, deity with ostrich feather. Ancient Egyptian god of truth, balance, order, harmony, law, morality, justice.

Ma'at (pronounced may- et) is the ancient Egyptian goddess of verity, justice, harmony, and balance(a conception known as ma'at in Egyptian) who first appears during the period known as the Old Kingdom(c. 2613- 2181 BCE) but no distrustfulness was in some form before. She's depicted in anthropomorphic form as a winged woman, frequently in profile with a poltroon feather on her head, or simply as a white poltroon feather. The feather of Ma'at was an integral part of the importing of the Heart of the Soul form in the afterlife where the heart of the soul of the dead person was counted in the scales of justice against the feather.

Name & Significance

Ma'at is said to have been born of the sun god Ra(Atum) on the morning of creation through the power of Heka, who was magically externalized. Her name means" that which is straight" inferring order, justice, and harmony. She's thought to have been present from the morning of time when, from the early waters of Nun, the ben- ben(first mound of dry land) rose with Atum(or Ra, the sun god) standing upon it in the presence of the unnoticeable Heka. At the moment that Ra spoke the world into creation, Ma'at was born. Her spirit of harmony and balance invested in the creation and caused the world to operate rationally according to purpose. The principle of ma'at was the functional function of life and that of heka(magic) the power source which thought for it. It's for this reason that she's considered further of a conception than a goddess with a specific personality and story like Isis or Hathor. Ma'at's spirit is the spirit of all creation, and if one is in tune with that spirit, one will live well and have good reason to hope for eternal peace in the afterlife; if one refused to live in agreement with the principles of Ma'at, also one suffered the consequences which one would have brought upon one's tone.

Her significance is signified by how the Egyptians wrote her name. Although she was frequently linked by the feather symbol, she was also designated by a plinth. The plinth was generally seen below the thrones of deities but was not used to bear their particular names. The fact that Ma'at was signified by a plinth suggests. Her significance is also demonstrated in iconography showing her constantly at the side of Ra in his heavenly barge sailing with him across the sky during the day and helping him defend the boat against the serpent Apophis by night.

The ancient Egyptians also invoked her name in stories of a long- Misplaced history on earth when all effects were beautiful and there was no injustice. Similar stories generally have to do with the time of Osiris and Isis and their just and benevolent rule of the earth before Osiris was boggled by Set. In some cases, however, it's Ma'at who rules the earth alone. It's in her mortuary that Ma'at is best known to the utmost people in the ultramodern day. One of the most iconic images of ancient Egypt is the form known as The importing of the Heart of the Soul in which Ma'at and her white feather of verity were most important.

Ma'at's White Feather of Truth

The Egyptians believed explosively that every existent was responsible for his or her own life and that life should be lived with other people and the earth in mind. In the same way that the gods watched for humanity, so should humans watch for each other and the earth which they had been handed with. This gospel is apparent in every aspect of Egyptian culture from the way they constructed their metropolises to the balance and harmony of their temples and monuments. However, also one was living in harmony with the conception of ma'at and the goddess who embodied that conception If one lived harmoniously in the will of the gods. One was free to live still one wanted, of course, and fully ignored the principle of ma'at, but ultimately one would face the trial which awaited everyone's judgment in the Hall of Truth(also known as The Hall of Two trueness) in the afterlife.

To the Egyptians, the soul comported of nine separate parts the Khat was the physical body; the Ka one's double- form; the Ba was a human-headed raspberry aspect that could speed between earth and the welkin; Shuyet was the shadow tone; Akh the inhuman, converted tone; Sahu and Sechem aspects of the Akh; Ab was the heart, the source of good and evil; Ren was one's secret name. All nine of these aspects were part of one's earthly actuality. When one failed, the Akh(with the Sahu and Sechem) appeared before the god Osiris in the Hall of Truth and the presence of the Forty- Two Judges to have one's heart(Ab) counted in the balance on a golden scale againstMa'at's white feather of verity.

One would need to recite the Negative Confession(those conduct one could claim one had never committed in life) and also one's heart was placed on the scale. However, one awaited while Osiris conferred with the Forty- Two Judges and the god of wisdom, Thoth, If one's heart was lighter than Ma'at's feather. No one could escape judgment, and the king of the land would have to stand before the scales of Ma'at and Osiris just as the smallest slave of field hand would also. Still, one arrived at The Field If one passed through judgment and avoided any of the risks and traps set by demons and the forces of chaos.

Doormats were a paradise where one was saluted by those loved ones who had gone ahead and which was a glass image of one's life on earth. In some images, the goddess is seen atop the scales at the moment of judgment and, in others, she's present near Osiris but she's always there indeed if only in the form of her feather placed on the scales. In the afterlife, she was thought to help those who had stood for her principles and lived their lives consequently.

Worship Of The Goddess

Although she was considered a veritably important deity, Ma'at had no temples and no sanctioned church(as was the case with Heka). She was recognized by a small sanctum set up in the temples of other gods. Indeed the one temple known to be erected in her honor by Queen Hatshepsut(1479-1458 BCE) was erected within the temple firmament of the god Montu. The people revered the goddess by living according to her principles and bringing whatever gifts they wanted to offer to her sanctuaries in the temples of the other gods.

The only" sanctioned" deification of Ma'at was when the king of Egypt made immolation to her upon thrusting her onto the throne and " presented Ma'at" to the gods by offering a small image of her. In doing so, the king was asking for her help in maintaining a godly balance in his rule. However, it was also a clear sign that he wasn't fit to rule If the king couldn't achieve balance and promote harmony. Ma'at- and the vital conception she embodied was pivotal to the king's success. She was an important and each-pervasive figure in the Egyptian pantheon, indeed though veritably many stories are told of her and she had no temple or cultic following. The gods would have lived off Ma'at in that they were all bound by their own laws to observe harmony and balance and encourage those values in the human beings they watched for.

Temples of Ma'at were the temples of all the other gods because Ma'at was the underpinning cosmic principle that made the lives of humans and gods possible. One worshiped the goddess Ma'at by living a life in agreement with the loftiest principles of justice, order, and harmony keeping in mind one's neighbors and the earth one had been given to tend. Although goddesses like Hathor and Isis were more popular, and indeed ultimately took on numerous of Ma'at's attributes, she remained an important deity throughout Egypt's history and defined the artistic values of the country for centuries.

HEKA

Statue Of Heka.

Heka is the god of magic and drugs in ancient Egypt and is also the instantiation of magic itself. He's presumably the most important god in Egyptian tradition but is frequently overlooked because his presence was so pervasive as to make him nearly unnoticeable to the Egyptologists of the 19th and 20th centuries CE. Unlike the well-known Osiris and Isis, Heka had no cult following, no ritual deification, and no temples(except in the Late Period of Ancient Egypt, 525- 323 BCE). He's mentioned primarily in medical texts and magical spells and conjurations and, because of this, was relegated to the realm of superstition rather than religious belief.

Although he's not featured by name in the best-known myths, he was regarded by the ancient Egyptians as the power behind the gods whose names and stories have come synonymous with Egyptian culture. Magic was considered present at the birth of creation- was, in fact, the operative force in the creative act- and so Heka is among the oldest gods of Egypt, honored as early as the Predynastic Period in Egypt(c. 6000-c. 3150 BCE) and appearing in eulogies in the Early Dynastic Period(c. 3150- 2613 BCE).

He was depicted in anthropomorphic form as a man in a royal dress wearing the regal twisted beard of the gods and carrying a staff entwined with two serpents. This symbol, firstly associated with the mending god Ninazu of Sumer(son of the goddess Gula), was espoused for Heka and traveled to Greece where it became associated with their mending god Asclepius, and the moment is the caduceus, the symbol of the medical profession. Heka is also occasionally represented as the two gods most nearly tied to him, Sia and Hu, and, beginning in the Late Period(525- 332 BCE), he's depicted as a child and, at the same time, is seen as the son of Menhet and Khnum as part of the trio of Latopolis. He's constantly seen in funerary texts and eulogies guiding the soul of the departed to the afterlife and is frequently mentioned in medical texts and spells.

The pyramid texts and the coffin texts both claim Heka as their authority(the god whose power makes the texts true). Heka pertained to the deity, the conception, and the practice of magic. Since magic was a significant aspect of medical practice, a croaker would bring Heka to exercise heka. The macrocosm was created and given form by magical means, and magic

sustained both the visible and unnoticeable worlds. Heka was thought to have been present at creation and was the generative power the gods drew upon in order to produce life.

In the coffin texts(written c. 2134- 2040 BCE) the god speaks to this directly, saying," To me belonged the macrocosm before you gods came into being. You have come later because I'm Heka". Heka, thus, had no parents, no origin; he'd always been. To human beings, he finds expression in the heart and the lingo, represented by two other gods, Sia and Hu. Heka, Sia, and Hu were responsible for creation as well as for the conservation of the world and the regulation of human birth, life, and death.

Creator, Sustainer, Protector

On the morning of time, the god Atum surfaced from the swirling waters of chaos to stand on the first dry land, the early ben- ben, to begin the act of creation. Heka was thought to have been with him at this moment and was the power he drew upon. The ka was one of the nine parts of the soul(the astral tone) and was linked with the ba(the human-headed raspberry aspect of the soul which could travel between earth and heaven) which, at death, became converted to the akh(the human soul).

Heka was thus firstly the deity who watched over one's soul, gave one's soul power, and energy, and thought it to be elevated in death to the afterlife. Because of his defensive powers, he was given a prominent place in the dinghy of the sun god as it traveled through the underworld at night. Every evening, when the sun went down, the boat of the sun god descended into the underworld where it was hovered by the serpent Apophis. numerous gods are credited with sailing on the boat through the night as defenders to shield off and try to kill Apophis, and among these was Heka.

In some myths, he's also substantiated as guarding Osiris in the underworld and, as the power behind magical conjurations and spells, would have also been present when Isis and Nephthys brought Osiris back to life after his

murder.

Heka was, thus, the protection and sustainer of humanity and of the gods they worshiped as well as the world and macrocosm in which all lived. In this way, he was a part of the central defining value of Egyptian civilization ma'at- the harmony and balance which taught the macrocosm to serve as it did.

Heka, Sia, & Hu

From the time of the Early Dynastic Period, and developed during the Old Kingdom of Egypt(c. 2613- 2181 BCE), Heka was linked to the creative aspects of the heart and the lingo. The heart was considered the seat of one's personality, thoughts, and feelings, while the lingo gave expression to these aspects. Sia was an instantiation of the heart, Hu of the lingo, and Heka the power which invested both. In the same way that Heka, Sia, and Hu enabled the gods to first produce the world, they taught human beings to suppose, feel, and express themselves. One of the ways in which people did this was through the use of magic. No aspect of ancient Egyptian life was untouched by magic.

Magic defined the culture of the ancient Egyptians. It not only explained how the world came to be and how it worked but taught one to interact with the early godly forces which had created life and so impacted one's fate. Magic, in this respect, differed from the deification of the gods in the temples because it was a private commerce between a magician and the gods. This is constantly seen in the medical texts of ancient Egypt as the croaker invokes colorful deities to cure different conditions.

Heka & Medicine

In the present day, most people don't associate magic with drugs, but for the

ancient Egyptians, the two were nearly one discipline. The Ebers Papyrus(c. 1550 BCE), one of the most complete medical texts extant, claims that drugs are effective with magic just as magic is effective with drugs. Since the complaint was thought to have a supernatural origin, a supernatural defense was the stylish course. Conditions were caused either by the will of the gods, an evil demon, or an angry spirit, and spells against these demons and spirits(or invoking the help of the gods) were common cures for sickness throughout Egypt's history.

Egyptian Croakers

(known as preachers of Heka) weren't trying to trick a case with some sleight of hand but were invoking real powers to effect a cure. This practice(heka) called upon the deity which made it possible(Heka) as well as other gods who were thought to be especially helpful in whatever complaint presented itself. In drugs, the laws of nature as externalized by the gods were invoked in order to cure a case, but heka was also rehearsed in numerous other areas of one's life and, frequently, in the same way.

Heka In Daily Life

The croaker

- A clerk who was called to one's home would use phylacteries, spells, charms, and conjurations to cure the case, and these same would be used by people every day in any other circumstance. phylacteries of the djed, the ankh, the cabochon, the tjet, and numerous other Egyptian symbols were generally worn for protection or to bring the aid of a god. Tattoos in ancient Egypt were also considered important forms of protection and the god Bes, an important defensive deity, was among the most popular.

Bes watched over pregnant women and children but was also a general defensive deity who invested life with joy and naturalness. This particular

god illustrates well how Heka was understood by the Egyptians in that he was surely an individual with a recognizable character and sphere of influence, but the force, the power, by which he operated and through which one could communicate with him was Heka. Magical practices similar to the wearing of a mascot, eulogies above or beside a door, hanging vegetables like onions to shield off evil spirits, reciting a certain conjuration or spell before starting on a trip, or simply going fishing, all of these were invoking the power of Heka no matter what other deity was called on.

One of the stylish exemplifications of this, besides the medical texts in general, is the fairly unknown spell, The Magical Lullaby, which was recited by mothers to cover their children at bedtime. In this short lyric(dated 17th or 16th century BCE), the speaker orders evil spirits out of the house with a warning of the spiritual munitions she has at her disposal. No specific deity is invoked(although Bes phylacteries or images were constantly hung in a child's room), but it's clear the speaker has the capability to keep the child safe from detriment and the authority to issue the warning; that authority would have been the power of Heka in action.

The Underpinning Form

Magic enabled a particular relationship with the gods which linked the individual to the godly. In this way, Heka can be seen as the underpinning form of the church in ancient Egypt anyhow of the period or the gods most popular at any time. Heka was recognized throughout Egypt's history from the foremost times through the Ptolemaic Dynasty(332- 30 BCE) and into Roman Egypt. There was a statue of him in the temple of the megacity of Esna where his name was inscribed on the walls. He was regularly invoked for the crop, and his statue was taken out and carried through the fields to insure fertility and a bountiful crop.

As Christianity became more dominant in the 4th century CE, belief in a magically invested world of the gods lowered and Heka was forgotten. This

was in part due to the elevation of the god Amun during the New Kingdom(c.1570- 1069 BCE) who became so transcendent he was regarded as pure spirit, surpassing Heka, and furnishing a precursor for the Christian god. Indeed so, the conception of a force which encourages preponderancy, sustains and maintains life, was not.

The Greek and Roman Stoics would later write of the ensigns and the Neo-Platonists of the Nous- a force which flowed through and bound all effects together but was, at the same time, distinct from creation and eternal- and so Heka lived on under these different names. The influence of the Neo-Platonists on the development of religious beliefs is well established, and so Heka continued as he always did; the unnoticeable force behind the visible gods.

APOPHIS

Apophis(also known as Apep) is the Great Serpent, adversary of the sun god Ra, in ancient Egyptian religion. The sun was Ra's great barge which sailed through the sky from dawn to dusk and also descended into the underworld. As it sailed through the darkness, it was attacked by Apophis who sought to kill Ra and help daylight. On board the great boat several different gods and goddesses are depicted in different ages as well as the justified dead and all of these helped forfend off the serpent. Ancient Egyptian preachers and laypeople would engage in rituals to cover Ra and destroy Apophis and, through these observances, linked the living with the dead and the natural order as established by the gods.

Apophis never had a formal cult and was never worshiped, but he'd feature in several tales dealing with his sweats to destroy the sun god and return order to chaos. Apophis is associated with earthquakes, thunder, darkness, storms, and death, and is occasionally linked to the god Set, also associated with

chaos, complaint, storms, and darkness.

Set was firstly a protection god, however, and appears several times as the strongest of the gods on board the sun god's dinghy, defending the boat against Apophis. Although there were presumably stories about a great adversary- serpent before in Egypt's history, Apophis first appears by name in texts from the Middle Kingdom(2040- 1782 BCE) and is conceded as a dangerous force through the Late Period of Ancient Egypt(525- 332 BCE), especially, and on into the Ptolemaic Period(323- 30 BCE) and Roman Egypt. the utmost of the texts which mention him come from the New Kingdom(c. 1570- 1069 BCE), including the one known as The Book of Overthrowing Apophis which contains the rituals and spells for defeating and destroying the serpent. This work is among the best known of the so- called Execration texts, works written to accompany rituals denouncing and cursing a person or reality which remained in use throughout ancient Egypt's history.

Apophis is occasionally depicted as a curled serpent but, frequently, as dismembered, being cut into pieces, or under attack. A notorious definition along these lines comes from Spell 17 of The Egyptian Book of the Dead in which the great cat Mau kills Apophis with a cutter. Mau was the godly cat, an instantiation of the sun god, who guarded the Tree of Life which held the secrets of eternal life and godly knowledge. Mau was present at the act of creation, embodying the defensive aspect of Ra, and was considered among his topmost protectors during the New Kingdom of Egypt.

Mythological Origins

According to the most popular creation myth, the god Atum stood on the early mound, amidst the swirling waters of chaos, and began the work of creation. The god Heka, instantiation of magic, was with him, and it was through the agency of magic that order rose from chaos and the first daylight appeared. A variation on this myth has the goddess Neith crop from the

primitive waters and, again with Heka, initiate creation. In both performances, which come from the coffin texts, Apophis makes his foremost mythological appearance. In the story concerning Atum, Apophis has always been and swam in the dark waters of undifferentiated chaos before the ben-ben(the early mound) rose from them.

Once creation was begun, Apophis was infuriated because of the preface of duality and order. Prior to creation, everything was a unified total, but after, there were contraries similar as water and land, light and dark, manly and womanish. Apophis became the adversary of the sun god because the sun was the first sign of the created world and represented godly order, light, life, and if he could swallow the sun god, he could return the world to a concinnity of darkness.

The interpretation in which Neith creates the ordered world is analogous but with a significant difference Apophis is a created being who's given life at the same moment as creation. He is, thus, not the equal of the foremost gods but their inferior. In this story, Neith emerges from the chaotic waters of darkness and spits some out as she steps onto the ben- ben. Her slave becomes the giant serpent who also swims down before it can be caught. When Neith was a part of the waters of darkness, as in the other tale, everything was unified; now, however, there was diversity. Apophis' thing was to return the macrocosm to its original, undifferentiated state.

Order vs. Chaos

One of the most popular erudite motifs of the Middle Kingdom of Egypt was order vs. chaos which can be seen in several of the most notorious workshops. The Admonitions of Ipuwer, for illustration, contrasts the chaos of the narrator's present with a perfect' golden age' of the history and the converse Between a Man and his Soul does the same in a more particular position. It isn't surprising, thus, to find the Apophis myth arising during this period because it epitomizes this motif. The gods, the forces of order, matriculate the aid of humanity to defend light against darkness and life

against death; in substance, to maintain duality and individuality against concinnity and collectivity. The personality of an existent was largely valued in Egyptian culture. All the gods were depicted with their own characters and indeed lower deities and spirits had their own distinct personalities. The autobiographies inscribed on stelae and sepultures was to insure that the person buried there, that specific individual and their accomplishments, would never be forgotten. Apophis, also, represented everything the Egyptians stressed: darkness, oblivion, and the loss of one's identity.

Overthrowing Apophis

The Egyptians believed that all of nature was invested with divinity and this, of course, included the sun which gave life. declines and cloudy days were concerning because it was thought the sun god was having problems bringing his boat back over into the sky. The cause of these problems was always Apophis who had ever gotten the better of the gods on board. During the ultimate part of the New Kingdom period, the text known as The Book of Overthrowing Apophis was set down from earlier oral traditions.

Long before the text was written, however, the ritual was legislated. No matter how numerous times Apophis was defeated and killed, he always rose again to life and attacked the sun god's boat. The most important gods and goddesses would master the serpent in the course of every night, but during the day, as the sun god sailed sluggishly across the sky, Apophis regenerated and was ready again by dusk to renew the war. In a text known as the Book of Gates, the goddesses Isis, Neith, and Serket, supported by other deities, prisoner Apophis and restrain him in nets held down by monkeys, the sons of Horus, and the great earth god Geb, where he's also diced into pieces; the coming night, however, the serpent is whole again and staying for the barge of the sun when it enters the underworld. Although the gods were each-important, they demanded all the help they could get when it came to Apophis. The justified nothingness who had been admitted to paradise are frequently seen on the elysian boat helping to defend it. Spell 80 of the coffin texts enables the departed to join in the defense of the sun god and his boat.

Set, as noted before, is one of the first to drive Apophis off with his shaft and club.

The serpent god Mehen is also seen on board springing at Apophis to cover Ra. The Egyptian board game mehen, in fact, is thought to have begun from Mehen's part aboard the sun dinghy. Along with the souls of the dead, however, the living also played a part. Each morning the sun rose again and moved across the sky and, watching it, the people would know they had played a part in the gods' palm over the forces of darkness and chaos. The first act of the preachers in the temples across Egypt was the ritual of Lighting the Fire which re-enacted the first daylight. This was performed just before dawn in defiance of Apophis' desire to snuff out the light of creation and return all to darkness. Following Lighting the Fire became the alternate most important morning ritual, Drawing the Bolt, in which the high preachers uncorked and opened the doors to the inner sanctum where the god lived. These two rituals both had to do with Apophis Lighting the Fire calling upon the light of creation to empower Ra and Drawing the Bolt woke the god of the temple from sleep to join in defending the dinghy of the sun against the great serpent.

Conclusion

Rituals girding Apophis continued through the Late Period, in which they feel to be taken more seriously than they were preliminarily, and on through the Roman Period. These rituals, in which the people plodded alongside the gods against the forces of darkness, weren't particular only to Apophis. The carnivals celebrating the rejuvenation of Osiris included the entire community who shared as two women, playing the part of Isis and Nephthys, called on Osiris to wake and return to life. At the king's Sed Festival, and others, actors played the part of the armies of Horus and Set in mock battles re-enacting the palm of Horus(order) over Set(chaos). At Hathor's jubilee, people were encouraged to drink to excess in re-enacting the time of complaint and destruction when Ra transferred Sekhmet to destroy humanity but also lamented.

He'd a large handbasket of beer, painted red, set down in Sekhmet's path at Dendera, and she, allowing it to be blood, drank it, became drunk, and passed out. When she woke, she was the gentle Hathor who also restored order and became a friend to humanity.

These rituals encouraged the understanding that human beings played an important part in the workings of the macrocosm. The sun wasn't just an impersonal object in the sky which appeared to rise every morning and set each evening but was invested with character and purpose it was the barge of the sun god who, throughout the day, assured the durability of life and, at night, needed the prayers and support of the people to insure they would see him the coming day.

The rituals girding the defeat of Apophis represented the eternal struggle between good and evil, order and chaos, light and darkness, and reckoned upon the diurnal attention and sweat of human beings to succeed. Humanity, also, wasn't just a unresistant philanthropist of the gifts of the gods but a vital element in the operation of the macrocosm.This understanding was maintained, and these rituals observed, until the rise of Christianity in the 4th century CE. At this time, the old model of humanity asco-workers with the gods was replaced by a new one in which human beings were fallen brutes, unworthy of their deity, and hugely dependent upon their god's son and his immolation for their deliverance. Humans were now considered donors of a gift they hadn't earned and didn't earn, and the sun lost its distinct personality and purpose to become another of the Christian god's creations. Apophis, however, would live on in Christian iconography and tradition, intermingled with other deities similar as Set and the benign serpent Sata, as the adversary of God, Satan, who also worked lifelessly to capsize godly order and bring chaos.

BES

Statue Of Bes.

Bes is the ancient Egyptian god of parturition, fertility, fornication, humor, and war, but served primarily as a protection god of pregnant women and children. He's regularly depicted as a dwarf with large cognizance, long-haired and bearded, with prominent genitals, and bow-lawful. Generally, he's shown holding a rattle but occasionally a snake(or snakes), a cutter, or a brand. The image of Bes was frequently deposited at gates for protection and nearly always appears outside of birth houses. He was also a popular image used in ménage goods similar to glasses, ornamental cases, cabinetwork, and as cutter handles. His womanlike aspect is Beset who appears in spells to shield off ghosts, dark magic, evil spirits, and demons. Bes himself is a demon, further than a god, but that word shouldn't be understood in the ultramodern sense. A' demon'(from the Greek word daimon) could be a good or bad reality along the lines of the Mesopotamian demon Pazuzu, who likewise presided over pregnant women and babies. Although Bes is constantly associated with his womanlike aspect as consort, he's further regularly linked with the goddess Taweret(Tauret), the hippopotamus deity of parturition and fertility.

Origin & Nature

Indeed though Bes was among the most popular gods of ancient Egypt, no story of his origin has been set up. He shares parallels with at least nine other deities. He wasn't a god in the same sense that Osiris or Thoth was, had no temple(except one guarding the grapes of the croft at the Baharia Oasis), and no formal deification, but was recognized in the homes of the Egyptians from the time of the Old Kingdom(c. 2613-c. 2181 BCE) through the Ptolemaic Dynasty(323- 30 BCE) and on into the Roman Empire, although his fashionability is most wide from the New Kingdom of Egypt(1570- 1069 BCE) onwards. His role as protection of children expanded to the protection of anyone who placed themselves under his care and Egyptian(and after Roman) dogfaces had images of Bes inscribed on their securities and would drink from Bes- engraved glasses previous to the battle.

The defensive nature of Bes was expressed through his skill as a legionnaire who fenced off wrong but was also seen in his lighter side. In keeping with the Egyptian conception of the value of balance, Bes is as frequently seen in art laughing, dancing, and singing as he is shown as a fierce legionnaire/ protection. He was thought to entertain little children with his songs, and if a child were seen smiling or laughing putatively at nothing, it was thought Bes was the cause. This may appear strange as Bes was most frequently depicted as an unattractive, lowering dwarf who constantly displays his immense genitals. Although it has been suggested that Bes was firstly a Nubian, Libyan, or Syrian deity, this is a substantial enterprise. The god first appears in art from the Old Kingdom of Egypt, and there seems no compelling reason to seek an origin for him outside of Egypt.

Worship & Daily Life

As there was no formal temple or church for Bes, neither was there formal deification. People paid homage to Bes in the home or at birth houses where he stood guard. In further modest homes which couldn't go stelae, offering

tables, and vases, a simple statue of Bes would be placed on a balcony and whatever one could go would be offered. Bes was substantially worshiped through the everyday conditioning of the people as they went about their business. Bes was frequently sculpted onto cabinetwork, for illustration, and especially beds to cover people(especially children) from evil spirits or ghosts which might come in the night.

He further could impact a boy's occupation in that a child(nearly always manly) who had the same short and tubby body type as Bes was thought to have been chosen by the gods as a Merchant Priest, a member of the church who covered the goods which became into and went out from the temple. Bes was considered the protection of these goods and Merchant preachers were frequently Bes- suchlike in body type. He also encouraged girls in their domestic duties and, like Bastet, guarded their secrets and defended their health.

Bes & Women's Interests

Bes was firstly, and remained primarily, the god of pregnant women and parturition. Women who were having difficulty in conceiving would visit a Bes Chamber(also known as an incubation chamber) at a point similar to the Temple of Hathor at Dendera where they would spend the night in the god's presence. In the time of the Ptolemaic Dynasty, these Bes Chambers were decorated with images of a naked Bes with a standing phallus and a naked goddess to encourage fertility and mending. Women regularly used or carried objects engraved with the god's likeness and indeed had images of him tattooed on their bodies.

From the New Kingdom onwards, Bes became decreasingly depicted in the company of the pregnant Taweret in images celebrating birth and fertility. Bes and Taweret were also the guardians of the godly babies worshiped in the Birth Houses of temples of the first renaissance BCE. Temple and magical texts give Bes or Bes- Shu the part of opening the womb to allow a child to be born. These birth houses were a regular aspect of temples all over Egypt

and featured statuary or eulogies of Bes outdoors and wall oils of Bes and Taweret outside. One of the best-known images of Bes comes from the birth house at the Temple of Hathor at Dendera. Scenes from these birth houses were frequently painted on the walls of homes and indeed appear on the walls of the worker's houses at Deir el- Medina to encourage fertility and insure protection.

Bes.

Princesses, hop, and musicians would also tattoo themselves with images, however, scholars differ on whether it was primarily hookers who decorated themselves with images of Bes or whether this was a practice observed by women in the trades and Egyptian religion generally. The cotillion Isadora of Artemisia(l.c. 206 CE), for illustration, was a notorious castanet cotillion who had a tattoo of Bes on her ham. Isadora was a free woman and a largely paid artist who commanded a price of thirty- six drachmas a day, trip charges,

insurance for her wardrobe and jewelry, and mess charges. No records indicate in any way that she was a courtesan. Bes in his womanlike form, as noted, was constantly associated with Hathor and, by this link, to the conception of the Distant Goddess. The Distant Goddess was a deity who left her home to go on an adventure- generally against the wishes of her father- and also returned or was brought back and, by this action, initiated some kind of metamorphosis. Bes is seen in delineations as a monkey, entertaining the goddess upon her return, or as the goddess herself. The transformative aspect of Bes and his fearsome appearance define him as a trickster god'- one who may appear dangerous but has humanity's stylish interests at heart.

The Divine Guardian

Bes.

Bes was constantly called upon in a person's youth for protection, either by a parent, or guardian or by one's tone. The Magical Lullaby of ancient Egypt was a spell a mama or aged family would sing to ward evil spirits down from a sleeping child, and Bes was occasionally invoked along with this lyric for maximum protection. masters would draw an image of Bes on their child's left hand and wrap the hand in cloth blessed by the temple so the child would have affable dreams. The image of Bes on the hand associated with the dream world would drive down any spiritual rudiments which might give the child agonies. The captain was one of the foremost zoological images of the power of the gods and the forces of nature. The suggestion that Bes began from captain imagery makes sense when one considers how the captain was used in iconography throughout Egyptian history.

The captain always symbolizes godly or temporal power, protection, majesty, and vitality. Bes, the shaggy-maned dwarf, may warrant the quality of a captain in numerous of his delineations but embodies the rudiments the Egyptians believed Napoleons represented. In sleep or awake, throughout one's life, Bes was always watching out for people, guarding them, and encouraging them to do their stylish things in life.

EGYPTIAN DYNASTIES

Ancient Egypt also had dynasties. They were families who frequently ruled for a considerable number of years and had emotional effects similar to building pyramids during their rule. The history of ancient Egypt is divided into three main periods: the Old Kingdom (about 2,700-2,200B.C.E.), the Middle Kingdom (2,050-1,800B.C.E.), and the New Kingdom(about 1,550-1,100B.C.E.). The New Kingdom was followed by a period called the Late New Kingdom, which lasted until about 343B.C.E.(Intermediate kingdoms, those without strong ruling families, filled the gaps of time in between the Old, Middle, and New kingdoms.). During these periods, power passed from one dynasty to another. A dynasty ruled until it was overthrown or there were no heirs at law left to rule. Each kingdom ended in fermentation either after a period of dissension or after being invaded. There were further than 30 dynasties in Egyptian history. Dynasties helped keep Egypt united, which was no easy task. Leaders faced periods of chaos, ambitious rivals, and also nonnatives who wanted to conquer the region.

The Earliest Dynasties

Beginning in about 4,000B.C.E., all of Egyptian society was in two kingdoms, Upper Egypt and Lower Egypt. Around 3,100 B.C.E., Menes, the king of Upper Egypt, started the long string of dynasties by conquering Lower Egypt. He unified the regions and built his capital city at Memphis, near the border of these two kingdoms. Because Memphis was located on an island in the Nile, it was easy to defend. So began the first dynasty, an age appropriately called the Early Dynastic Period. Little is known of the pharaohs(autocrats) of the early dynasties. The Egyptian word" pharaoh" literally means" great house." Pharaohs were further than just autocrats. They were considered gods and were believed to retain the secrets of heaven and earth. pharaohs led the government and the army and applied unlimited power.

A celebrated pharaoh of the new period was Amenhotep IV, who touched off a religious revolution. Before Amenhotep's rule, Egypt was a polytheistic society that believed in numerous gods, the most important named Amon. But, Amenhotep believed only in Aton, the sun god. Belief in only one god(deism) was a radical notion. To show his devotion to Aton, the pharaoh changed his name to Akenhaton(" he who's pious to Aton"). Akenhaton moved his capital from Thebes, where Amon was worshiped, to Tell el Amarna. Naturally, the priests who represented the other gods didn't like this change one bit. numerous Egyptians also didn't like the pharaoh discrediting their gods. After the death of Akenhaton, the important priests forced the new capital to be moved back to Thebes.

Tut- Tut

The pharaoh who moved the capital back to Thebes was a boy- king. He ruled for nine years, tried to pacify the priests, and was responsible for some modest structure systems. He began his reign at the age of 10 but died of a head injury at 19. But, his name is famous Tutankhamun, or further distantly, King Tut. Tut is substantially flashed back because of his beautiful grave — one of the Very many that wasn't plundered by grave stealers. Ramses II, or

Ramses the Great, was another important sovereign during this period. He reigned for 67 years and died in about 213 B.C.E. at age 96. His nearly 200 women and doxies bore 96 sons and 60 daughters. Not only did Ramesses make a great family, but he also built two temples at Abu Simbel, a covered hall of giant pillars at Karnak, additions at the Luxor Temple, and the Ramesseum, a compound consisting of two temples and a palace. After Ramses' rule, Egypt fell into steady decline. Today, his 3,000 years old mummy lies in a display case on the Second floor of the Egyptian Museum in Cairo, Egypt's capital. Over the coming nine centuries, the Nubians, the Assyrians, and the Persians bounded into Egypt and destroyed the area. When Pharaoh Nectanebo II retreated to Memphis to avoid death at the hands of forthcoming Persian raiders in 343B.C.E. He became the last Egyptian- born pharaoh, ending over 2,500 years of Egyptian self-rule.

ANCIENT EGYPTIAN KINGS AND QUEENS

King Djoser

Statue Of King Djoser.

Djoser(also known as Netjerikhet, Tosorthos, and Sesorthos, c. 2670 BCE) was the first king of the Third Dynasty of Egypt, reigning for over twenty years. Some sources indicate a king named Sanakht as the first sovereign of the Third Dynasty but this claim is challenged as Sanakht's name is only known from two reliefs, the Abydos king list, and the Turin papyrus, not from archaeological substantiation. Beforehand archaeologists linked Sanakht's grave as mastaba K2 at Beit Khallaf grounded on the two reliefs mentioned over, which were set up there; but this identification has been challenged and largely discredited. Manetho's report, routinely used to date the reigns of the lords of Egypt, is also unclear on who he was or when he ruled. Djoser's reign, following Khasekhemwy, is far more certain than the vague suggestions of a king named Sanakht and so he's now accepted as the first king of the Third Dynasty. Djoser is best known for his Step pyramid, the first pyramid built in Egypt, although he initiated numerous other structural systems so numerous, in fact, scholars have suggested a reign of nearly thirty years to regard the number of sepultures, temples, and monuments he commissioned.

Reign

Very little is known of Djoser's youth or family life. His name Netjerikhet means" godly of body" and' Djoser' is derived from the Djed symbol of stability. He succeeded his father, Khasekhemwy, the last king of the Second Dynasty, and his mother was the queen Nimaathap. His woman was Hetephernebti who was presumably his half-family. Although it was common for the pharaoh to have a queen and lower women, Djoser took no other women besides Hetephernebti. Once he assumed the throne, he nearly incontinently began commissioning his structure systems. Although

metropolises had begun to grow during the First Dynasty, under Djoser's reign they became more multitudinous and the Architecture more ornate. Djoser's pyramid complex alone is a stylish illustration of the great advance in architectural design at the dawn of the Third Dynasty. the decoration was taken to a much-advanced position and symbols were used to remind people of the blessings of the gods and the harmony of the land. The Djed symbol which, besides representing stability, is associated with the god Osiris, was used in the pillars in Temple T of Djoser's Saqqara complex and appears on his other monuments as well.

The stability of the country under Djoser was due in part to his success in securing his borders and also extending them. Expansion of the realm into the region of Sinai was fulfilled through military peregrinations. He defeated the Libyans in battle and adjoined part of their lands. The position of the king was linked to military capability and palms were a sign of the gods' favor. The armies of Djoser, thus, brought honor to his name and the country but he became legendary, without these campaigns and long before his Step pyramid was built, for another reason the rebuilding of the Temple of Khnum ended a famine.

The Famine Stele

The famine Stele is a necrology from the Ptolemaic Dynasty(332- 30 BCE), long after Djoser's rule, which tells the story of how the king saved his country. A famine broke out in Egypt which lasted for seven years. No one knew how to resolve the problem and none of Djoser's advisers sounded to be of any use. Djoser had a dream in which the god Khnum, the god of the source of the Nile River, came to him and complained that his temple on the island of Elephantine(near ultramodern- day Aswan) was in seediness and people had lost their respect for the god who gave them life through the swash. Djoser consulted with his vizier Imhotep and with one of his governors, Medir, and they suggested he sail to the island of Elephantine to

pay his felicitations to Khnum and see about the temple. Djoser did so and, finding the temple in the poor condition his dream had read, built a new one in its place. Once the new temple was completed, the famine ended and Djoser was hailed as the idol of his people. The temple built by Djoser, and the girding yard and external structures, may still be seen in the ultramodern day, although the temple went through emendations during after dynasties. These ultramodern- day remains date from Djoser's reign and so the famine Stele has been accepted by some as history and interpreted by others as a legend. As the stone dates from nearly 2,000 years after Djoser's reign, the factual significance of the necrology lies in how Djoser was flashed back by his people; whether the event actually happened as described is immaterial. An unpopular pharaoh would not have generated such a legend, no matter what miraculous feats he was involved in, and the famine Stele attests to the honor and high regard Djoser was regarded with.

The Step pyramid

This great respect he commanded is most especially expressed in his famous Step pyramid at Saqqara which, like all the pyramids and monuments of Egypt, was built by professed Egyptian tradesmen and sloggers, not by slaves. Firstly intended as a simple mastaba grave, the Step pyramid grew under the guidance and design of Imhotep to become the altitudinous structure of its time and a sightseer magnet that drew people from all parts of the land. Professor and Egyptologist Miroslav Verner writes. The Step pyramid is an architectural phenomenon that had never been tried before in Egypt. Before this, lords were buried in mastabas, blockish sepultures built above underground chambers, rising at most 20 bases(6 measures) high. The Step pyramid is a series of mastabas piled on top of each other, each position a little lower than the one beneath, to form the shape of a pyramid. Before mastabas were constructed of complexion slip up but the Step pyramid was made of limestone blocks on which were sculpted images of trees(sacred to the gods of Egypt) and doormats, conceivably symbolizing The Field of Doormats, the Egyptian afterlife.

The Pyramid Complex & Use Of Stone

structure in stone seems to have been the idea of Imhotep whose necrology appears on the Step pyramid as the principal mastermind. Imhotep designed the pyramid under Djoser's reign, however, so credit for working in stone was divided between him and his king. The pyramid complex was designed to be stunning and inspire admiration. When completed, the Step pyramid rose 204 bases(62 measures) high and was the altitudinous structure of its time. The girding complex included a temple, yards, sanctuaries, and living diggings for the priests covering an area of 40 acres(16 hectares) and girdled by a wall 30 bases(10.5 measures) high. The factual chambers of the grave were dug beneath the base as a maze of coverts with apartments of the parts to discourage stealers and cover the body and grave goods of the king. Djoser's burial chamber was sculpted of granite and, to reach it, one had to navigate the parts which were filled with thousands of stone vessels inscribed with the names of earlier lords. The other chambers in the subsurface complex were for conventional purposes; but not for the living, only for the soul of the pharaoh.

Home Of The Soul & Enduring Monument

The soul was allowed to correspond to nine aspects and one of them, the ba(the raspberry-shaped image frequently set up on grave drawings), was suitable to fly from earth to the welkin at will. It needed some recognizable corner on earth, however, and this would have been the pyramid. Once the ba, high over, saw the home of its proprietor, it could swoop down, enter, and visit the fleshly airplane again. The significance of names and images of pharaohs comes into play then in that the soul demanded to be suitable to fete its former home(physical body) on earth in order to be at rest in the afterlife. The statue of Djoser, built at the complex, is the oldest given life-sized Egyptian statuary extant and would have been created for this purpose as well as to remind the living of the heritage of the great king. Unfortunately, all of the preventives and intricate designs of the underground complex didn't help

ancient stealers from finding a way in. Djoser's grave goods, and indeed his mummy, were stolen at some point in history and all archaeologists set up of the king was part of his mummified bottom and many valuables overlooked by the stealers. His Step pyramid and the girding structures of the complex remain, however, as evidence of the great king and idol of his people. The pyramid, like any great workshop of art, continues to fascinate because they leave itself open to interpretation by people of any culture and any time period. These interpretations, as with any oil or piece of literature, need to be grounded on the textbook' itself and, in this case, that textbook is the stone monuments themselves and the eulogies and symbols set up associated with them. However, people have decided to interpret the pyramid in recent centuries; they were first constructed as a home for the soul of the king and a monument to his life and reign; the Step pyramid is no exception. Whatever great deeds Djoser fulfilled, and they were probably numerous, have been forgotten over time but not his final home. The Step pyramid at Saqqara reminds people thousands of years after Djoser's reign that this king formerly lived and is good of remembrance, and that's precisely the reason it was built.

King Sheferu

Statue Of Sneferu.

Snefru, also spelled Sneferu,(flourished 25th century BCE), first king of ancient Egypt of the 4th dynasty(c. 2575 –c. 2465 BCE). He fostered the elaboration of the largest centralized administration that marked the climax of the Old Kingdom(c. 2575 –c. 2130 BCE). Snefru came from a family in Middle Egypt, near Hermopolis, and presumably mounted the throne by marrying the royal descendant, his precursor's son. Records of his reign are meager, but it's clear from expansive cemeteries around his own and his son's pyramid that members of the royal family were appointed to the loftiest executive services. The office of vizier came especially important, and its holders were tycoons Very near to the race. Royal annals of the Old Kingdom state that Snefru led an expansive raid southward into Nubia, where he captured important booty. Later in his reign, a lower raid was conducted westward against the Libyans, and in the Sinai two reliefs of the king attest his presence in the turquoise mines. Excavations in the vale temple of one of Snefru's pyramids at Dahshūr, southwest of Cairo, disclosed the earliest list of nomes(executive and governmental divisions of Egypt), although the factual association of the country presumably passed before. The list also shows that the king held expansive estates throughout Egypt. Snefru presided over a period of expansion and specialized invention in the construction of pyramids. The three major pyramids he built were far larger than those constructed by his forerunners, and their forms illustrate the transition from the step pyramid of the 3rd dynasty to the flat-sided true pyramid built in the 4th dynasty and after.

Snefru's pyramid at Maydūm, the earliest pyramid attributed to him, was first constructed as a step pyramid and Later modified at Snefru's direction to form a true pyramid. The first of Snefru's two after pyramids at Dahshūr, called the cauterized(or Bent) pyramid, was the first ever to be designed as a true pyramid. Although it began with steep sides, masterminds were forced to reduce the angle of the sides when structural faults appeared in the interior through construction, producing the fraudulent appearance of the structure. Some years later Snefru successfully built a true pyramid — called the Red pyramid, north of the first — which perhaps became the king's burial place.

Both monuments stand today. After a 24- time reign, Snefru was succeeded by his son Khufu, the famed builder of the Great Pyramid at Al- Jīzah(see the pyramid of Giza). Later Middle Kingdom(1938 –c. 1630 BCE) tradition viewed Snefru's reign as a golden age. The king was pictured as a beneficent sovereign, and multitudinous places named for him kept their names long after his death. He also came the central or secondary figure of a number of popular tales.

King Ahmose

Statue Of King Ahmose I.

Ahmose I, king of ancient Egypt(reigned c.1539 – 14 BCE) and author of the 18th dynasty who completed the expatriation of the Hyksos(Asiatic autocrats of Egypt), raided Palestine, and re-exerted Egypt's ascendance over northern Nubia, to the south. Continuing the war of emancipation against the Hyksos beforehand in his reign, Ahmose crushed the nonnatives ' abettors in Middle Egypt and, advancing down the Nile River, captured Memphis, the traditional capital of Egypt, near present-day Cairo. While his mother, Queen Ahhotep, acted as his representative in Thebes(incompletely enthralled by ultramodern Luxor), he shouldered a waterborne operation against Avaris, the Hyksos capital, in the eastern delta, followed by a land siege. When a rebellion burned in Upper Egypt, he whisked upriver to quell the rising, while Ahhotep helped to contain it. Having put down the rising, he captured Avaris and also pursued the adversary to Sharuhen, a Hyksos fort in Palestine, which was reduced after a three-time siege. Before advancing into Palestine, Ahmose in three campaigns advanced into Nubia, whose sovereign had been a supporter of the Hyksos. The rich gold mines of the south handed another incitement for Ahmose's expansion into Nubia. After his borders were secure, Ahmose established an administration pious to him in Egypt and granted lands to distinguished stagers of his campaigns and members of the royal family. He reactivated the bobby mines at Sinai and proceeded to trade with the metropolises of the Syrian seacoast, as attested by eulogies recording the use of cedar set up in Syria and by the rich jewelry from his reign. He restored neglected temples and built sanctuaries for his family at Abydos, and he died soon subsequently, leaving a prosperous and reunited Egypt.

King Amenhotep III

Statue Of King Amenhotep III

Amenhotep III(c. 1386- 1353 BCE) was the ninth king of the 18th Dynasty of Egypt. He's also known asNebma'atre, Amenophis III, Amunhotep II, and Amana- Hatpa, all of which relate to the conception of the god Amun being satisfied or, as in the case ofNebma'atre, with the idea of satisfying balance, ma'at. He was the son of the pharaoh Tuthmosis IV and his lower wife Mutemwiya, hubby of Queen Tiye, father of Akhenaten, and forefather of Tutankhamun and Ankhsenamun. His topmost donation to Egyptian culture was in maintaining peace and substance, which enabled him to devote his time to the trades. Numerous of the most emotional structures of ancient Egypt were built under his reign and, through military campaigns, he not only strengthened the borders of his land but expanded them. He ruled Egypt with Tiye for 38 years until his death and was succeeded by Amenhotep IV, Later known as Akhenaten.

Amenhotep III's Opulent Reign

Amenhotep's father, Tuthmosis IV, left his son an empire of immense size, wealth, and power. He was only twelve years old when he came to the throne and wedded Tiye in a royal form. It's a significant aspect of Amenhotep's relationship with his woman that, incontinently after their marriage, she was elevated to the rank of Great Royal Wife, an honor which Amenhotep's mother, Mutemwiya, was never accorded and which effectively meant that Tiye overbalanced the king's mother in stately matters. His marriage was completed, and the king set about continuing the programs of his father and enforcing new structure programs throughout Egypt. He was a master of tactfulness, who placed other nations in his debt through lavish gifts of gold so that they would be inclined to bend to his wishes, which they always did. His liberality to friendly lords was well established, and he enjoyed profitable connections with the girding nations. He maintained the honor of Egyptian women by refusing requests to shoot them as women to foreign autocrats, claiming that no son of Egypt had ever been transferred to a foreign land and would not be transferred under his reign. In all these ways, Amenhotep III emulated or bettered upon his father's programs, and in religion, he did

likewise. Amenhotep III was a hot supporter of the ancient Egyptian religion and, in this, set up a perfect outlet for his topmost interest in the trades and structure systems.

Monumental Constructions

Amenhotep III's vision was of an Egypt so splendid that it would leave one in admiration, and the over 250 structures, temples, statuary, and stele he ordered constructed attest to his success in this. The statues that Durant mentions are today known as the Colossi of Memnon and are the only pieces left of Amenhotep III's mortuary temple. Their immense size and intricacy of detail, however, suggest that the temple itself – and his other structure systems no longer extant – were inversely or indeed more emotional. Among these systems was the new pleasure palace at Malkata, on the west bank of the Nile, just across from the capital of Thebes. He constantly took these jaunts in the company of Tiye and, it seems, she was frequently his closest companion in both public and private life. Tiye operated on a nearly equal, or fully equal, status to her hubby and is frequently depicted in statuary as the same height as he is, symbolizing the harmony and equivalency of their relationship. While Amenhotep was busy with his structure systems, Tiye took care of the affairs of the state and ran the palace complex at Malkata. That she was kept relatively busy with these tasks is apparent in letters from foreign autocrats as well as the number of structures constructed during Amenhotep III's reign. In addition to those formerly mentioned, he'd 600 statues of the goddess Sekhmet built around the Temple of Mut, south of Karnak, repaired the being Temple at Karnak, built temples to Amun, built statuary depicting Amun, raised stele which recorded his accomplishments, set the granite Lions in front of the Temple of Soleb in Nubia, and decorated walls and monuments with scenes depicting his exploits and the pleasure the gods had in him. In his first time of rule, he'd new limestone chases dug in the region of Tura, and throughout his reign, he depleted them. Images of the pharaoh and his gods spread across the plains and denes of Egypt and metropolises were refurbished. Roads were better and the trip came easier. The ease of trip helped merchandisers get their wares to request more

snappily and this, of course, boosted the frugality. With profit formerly coming in from vassal countries, Egypt came decreasingly fat under Amenhotep III's reign. The crowd was happy and the power of the throne was stable except for the trouble from the priests of the cult of the god Amun.

The Sun God & The Priests Of Amun

There was another power in Egypt which had been growing long before Amenhotep III came to the throne, the cult of Amun. Land power meant wealth in Egypt and, by Amenhotep III's time, the priests of Amun possessed nearly as important land as the king. In agreement with traditional religious practice, Amenhotep III did nothing to intrude with the work of the priests, but it is allowed that their immense wealth, and trouble to the power of the throne, had a profound effect on his son. The god Aten was only one of the numerous gods worshiped in ancient Egypt but, for the royal family, he had a special significance that would Later come manifest in the religious fiats of Akhenaten. At this time, however, the god was simply worshiped alongside the rest. Maybe in an attempt to wrest some power from the priests of Amun, Amenhotep III linked himself with Aten more directly than any pharaoh had preliminarily. Aten was a minor sun god, but Amenhotep III elevated him to the position of a particular deity of pharaoh.

Amenhotep III's elevation of Aten as his particular god wasn't uncommon. pharaohs in history were associated with a particular cult of a favored god and Amenhotep III didn't neglect the other gods in preference to Aten. However, it didn't negotiate Very much at each during his reign, If his thing in raising mindfulness of Aten was politically motivated. The cult of Amun continued to grow and amass wealth and, in doing so, continued to pose a problem to the royal family and the authority of the throne.

Amenhotep's Death & The Reign Of Akhenaten

Amenhotep III suffered from severe dental problems, arthritis, and conceivably rotundity in his final years. He wrote to Tushratta, the king of Mitanni(one of whose daughters, Tadukhepa, was among Amenhotep III's lower women) to shoot him the statue of Ishtar that had visited Egypt ahead of his marriage to Tadukhepa, to heal him. Whether the statue was transferred is a matter of contestation in the ultramodern day and what, precisely, was ailing Amenhotep III is likewise. It has been suggested that his dental problems redounded in an abscess that killed him, but this has been disputed. He died in 1353 BCE, and letters from foreign autocrats, similar to Tushratta, express their grief on his end and their condolences to Queen Tiye. These letters also make clear that these monarchs hoped to continue the same good relations with Egypt under the new king as they had with Amenhotep III. With Amenhotep III's end, his son, also called Amenhotep IV, began his reign. At first, there was nothing that distinguished Amenhotep IV's rule from that of his father; temples were raised and monuments built just as ahead. In the fifth time of his reign, however, the new pharaoh passed a religious conversion and outlawed the ancient religion of Egypt, closed the temples, and proscribed all religious practices. In place of the old faith, the king introduced a new one, Atenism. He changed his name to Akhenaten and created the first state-commanded monotheistic system in the world.

Akhenaten continued to make monuments and temples just as his father had, but “ these temples weren't to Amun, but to the sun fragment as the Aten ”(Hawass, 36). The Aten was now the one true god of the macrocosm, and Akhenaten was the living personification of this god. The new king abandoned the palace at Thebes and built a new city, Akhetaten(the horizon of Aten', also known as Amarna) on virgin land in the middle of Egypt. From his new palace, he issued his royal rulings but seems to have spent the utmost of his time on his religious reforms and neglected the affairs of the state and, especially, foreign affairs. Vassal countries, similar to Byblos, were lost to Egypt, and the expedients which foreign autocrats had expressed in continuing good relations with Egypt were disappointed. Akhenaten's woman, Queen Nefertiti, assumed the liabilities of her hubby and, though she was complete at this, the neglect of his duties had formerly resulted in an enormous loss of Egypt's wealth and prestige. During the Amarna Period, the storeroom was sluggishly depleted, military discipline and efficacy were lax,

and the people of Egypt, deprived of their traditional religious beliefs and the fiscal benefits associated with religious practices, suffered. Those who had formerly vended statuary or phylacteries or charms outside of temples no longer had a job, as the selling of similar objects was illegal, and those who worked in, or for, those temples were also jobless. Foreign affairs were neglected as fully as the domestic and, by the time of Akhenaten's death in 1336 BCE, Egypt had fallen far from its height under the reign of Amenhotep III. Akhenaten's son and successor, Tutankhamun, tried to reverse the fortunes of his country in the brief ten years of his reign but died at the age of 18 before he could negotiate his goals. He did, however, capsize his father's religious reforms, open the temples, and re-establish the old religion. His successor, Ay, continued these programs, but it would be Ay's successor, Horemheb, who would fully abolish, or try to, the damage done to the country by Akhenaten's programs.

Horemheb destroyed the city of Akhetaten, tore down the temples and monuments to Aten, and did this so completely that Later generations of Egyptians believed that he was the successor to Amenhotep III. Horemheb restored Egypt to the substance it had enjoyed before Akhenaten's reign, but Egypt never was suitable to manage the heights it had enjoyed under Amenhotep III, the luxurious pharaoh, diplomat, huntsman, legionnaire, and great mastermind of Egyptian monuments.

Queen Hatshepsut

Statue Of Queen Hatshepsut

Hatshepsut(r. 1479- 1458 BCE) was the first womanish sovereign of ancient Egypt to control as a manly with the full authority of pharaoh. Her name means" earliest of Noble Women" or" She's First Among Noble Women". She began her reign as regent to her stepson Thutmose III(r. 1458- 1425 BCE) who would succeed her. Originally, she ruled as a woman as depicted in statuary but, at around the seventh time of her reign, she chose to be depicted as a manly pharaoh in statuary and reliefs though still about herself as womanish in her eulogies. She was the fifth pharaoh of the 18th Dynasty during the period known as the New Kingdom(c. 1570 to c. 1069 BCE) and regarded as one of the most prosperous periods of the Egyptian Empire.

Although she's occasionally cited as the first womanish sovereign of Egypt, or the only one, some women reigned before her similar to Merneith(r.c. 3000 BCE) in the Early Dynastic Period(presumably as regent) and Sobeknefru(r.c. 1807- 1802 BCE) in the Middle Kingdom and Twosret(r. 1191- 1190 BCE) after her toward the end of the 19th Dynasty. Hatshepsut, though not the first or last, is the best-known womanish sovereign of ancient Egypt after Cleopatra VII(r.c. 69- 30 BCE) and one of the most successful monarchs in Egyptian history. She's celebrated as an important womanish sovereign whose reign was extremely successful and this is the same reason for the contestation: according to Egyptian tradition, no woman should have been suitable to assume the full power of a pharaoh. Further, her name was canceled from her monuments following her death which explosively suggests that someone, most likely Thutmose III, wanted to remove all substantiation of her from history. Later scribes never mention her and her numerous temples and monuments were frequently claimed to be the workshop of Later pharaohs.

Her actuality only came to light fairly lately in history when the orientalist Jean- Francois Champollion(l. 1790- 1832 CE), most famous for decoding the Rosetta Stone, set up he couldn't attune hieroglyphics indicating a womanish sovereign with statuary depicting a joker. These hieroglyphics were set up in the inner chambers of Hatshepsut's temple at Deir el- Bahri; all public recognition of her had been canceled. Since the Egyptians believed

that erasing one's name from history hampered one's afterlife, it's believed that whoever removed her from public knowledge didn't wish her ill after death and so saved her name in further isolated areas. It has also been suggested that her name was simply overlooked in some places out of the public eye. Hatshepsut's structure systems were multitudinous, after all, and it's possible that those responsible for splattering her name out simply missed some. sweats to abolish Hatshepsut from memory were eventually unprofitable, however, as she's well known today as one of the topmost pharaohs of ancient Egypt.

Early Life & Rise To Power

Hatshepsut was the son of Thutmose I(r. 1520- 1492 BCE) by his Great woman Ahmose. Thutmose I also sired Thutmose II through his secondary woman Mutnofret. In keeping with Egyptian royal tradition, Thutmose II married Hatshepsut at some point before she was 20 years old. During this same time, Hatshepsut was elevated to the position of God's woman of Amun, the loftiest honor a woman could attain in Egypt after the position of queen and bestowing far further power than the utmost queens ever known. The position of God's woman of Amun at Thebes began as a memorial title for a woman of the upper class who supported the high clerk in his duties at the Great Temple of Amun at Karnak. The title is first mentioned in the Middle Kingdom(2040- 1782 BCE) as an honorific bestowed on a king's woman or son.

By the time of the New Kingdom, however, a woman holding the title of God's woman of Amun was important enough to mandate policy(though not as important as she'd come Later in the Third Intermediate Period). Amun was the most popular god at Thebes and, in time, came to be seen as the creator god and king of the gods. In her part as this god's woman, Hatshepsut would have been considered his consort and would have presided over his carnivals. This would have elevated her to the status of a godly being in that

it would have been her part to sing and dance for the god at the morning of carnivals to arouse him for the creative act; by engaging directly with the god, she'd have taken on an elevated status. The details of the exact duties of the God's woman of Amun are unclear but it was certainly a very important office which would only come Later in Egypt's history. Hatshepsut and Thutmose II had a son, Neferu- Ra, while Thutmose II sired a son with his lower woman Isis. This son was Thutmose III who was named his father's successor. Thutmose II died while Thutmose III was still a child and so Hatshepsut became regent, controlling the affairs of the state until he came of age. In the seventh time of her reign, however, she changed the rules and had herself culminated in the pharaoh of Egypt. She took on all the royal titles and names that she had inscribed using the womanlike grammatical form but had herself depicted as a manly pharaoh. Her statuary showed her in all her royal majesty in the van with Thutmose III rendered on a lower scale behind or below her to indicate his lower status. She still pertained to her stepson as the king but he was so in name only. Hatshepsut easily felt she had as important a right to rule Egypt as any man and her definition in art stressed this.

The Early Reign Of Hatshepsut

Hatshepsut began her reign by marrying her son to Thutmose III and bestowing on Neferu- Ra the position of God's woman of Amun to secure her position. Indeed if she were now forced to relinquish power to Thutmose III she'd still be in a strong position as his stepmother and mother-in-law and, further, she had her son in one of the most prestigious and important positions in the land. These preventives weren't enough, however, and she legitimize her reign by presenting herself not simply as Amun's woman in ritual but as his son. She claimed that Amun had appeared to her mother in the form of Thutmose I and conceived her, therefore making her a demi-goddess. Her necrology relates the night of her generality as her mother lay in bed. He(Amun) in the manifestation of the Majesty of her hubby, the King of Upper and Lower Egypt,(Thutmose I) set her resting in the beauty of her

palace. She awoke at the godly scent and turned towards his Majesty. He went to her incontinently, he was aroused by her and he assessed his desire for her. He allowed her to see him in his form of a god and she rejoiced at the sight of his beauty after he'd come before her. His love passed into her body. The palace was swamped with a godly scent.

She fostered her legality through reliefs on public structures showing Thutmose I making her his co-ruler, claiming that Amun had before transferred a mystic prognosticating her rise to power, and linking herself to the expatriation of the Hyksos some 80 years ahead. The Hyksos were a Semitic people who established themselves at Avaris in Lower Egypt and traditionally assumed enough power to control the region. They were defeated and driven from Egypt by Ahmose of Thebes(r.c. 1570- 1544 BCE) which initiated the period of the New Kingdom. The later Egyptian chroniclers regularly characterized the Hyksos(appertained to as Asiatics) as abominated tyrannizers who raided Egypt, sacked temples, and profaned sanctuaries. Indeed though these claims were each moreover magnifications or fables, the Egyptian memory of the abominated Hyksos was strong and Hatshepsut made good use of that. She presented herself as a direct successor to Ahmose, whose name the people still flashed back as their great liberator, in order to further strengthen her position and defend against detractors who would claim a woman was unfit to rule. Her multitudinous eulogies, monuments, and temples all demonstrate how unknown her reign was no woman before she had ruled the country openly as pharaoh.

Pharaoh Hatshepsut

In keeping with tradition, Hatshepsut set about commissioning structure systems, similar to her temple at Deir el- Bahri, and transferring out military peregrinations. The exact nature of the military campaigns is unclear but their objects were the regions of Syria and Nubia. The campaigns were likely launched simply to uphold the tradition of the pharaoh as a legionnaire- king bringing wealth into the land through subjection could have been seen as the durability of Thutmose I's campaigns in those regions(further legitimizing

her position), or could have been fairly provoked. The pharaohs of the New Kingdom, the age of empire, placed great emphasis on keeping secure buffer zones around the country to avoid a reprise of what they saw as the" irruption" of the Hyksos. In all her projects, champaign, and policies she reckoned on the advice and support of one of her courtiers, a man named Senenmut, whose relationship with the queen remains mysterious. He was in charge of all of Hatshepsut's grandest systems including her famous temple at Deir el- Bahri.

Hatshepsut's topmost sweats went into these structure systems which not only elevated her name and recognized the gods but employed the people. The compass and size of Hatshepsut's constructions, as well as their elegant beauty, attest to a Very prosperous reign. None of her systems could have been completed as they were if she weren't in command of a wealth of coffers. Her temple at Deir el- Bahri remains one of the most emotional and frequently visited in Egypt. Her temple rose from beside the River Nile with a long ramp thrusting from a yard of trees and small pools to a sundeck. Some of these trees were brought from Punt and are the first known successful transplants of trees from one nation to another in history. The remains of these trees, fossilized tree stumps, can still be seen in the yard of the temple in the present day. The lower sundeck was lined with columns, and a ramp led up to a second sundeck which was inversely emotional. The temple was decorated with statuary, reliefs, and eulogies with her burial chamber sculpted out of the escarpments which form the reverse of the structure. Hatshepsut's temple was so admired by the pharaohs who came after her that they increasingly chose to be buried hard and this necropolis came to ultimately be known as the Valley of the lords.

Hatshepsut was built on a grander scale than any pharaoh before her and, except for Ramesses II(1279- 1213 BCE), none who came later. She had two enormous shrines raised at Karnak in addition to those away and, as noted, commissioned structure systems throughout the country. So vast was her structure systems that there are many galleries featuring ancient Egyptian art and vestiges in the present day which don't have some piece commissioned by Pharaoh Hatshepsut.

Death & Disappearance

While Hatshepsut had been ruling the country, Thutmose III hadn't been sitting still by watching. She gave him command of the armies of Egypt and it has been suggested(most especially by Egyptologist James Henry Breasted) that he survived her reign by proving himself useful to her as a general and, more or less, keeping out of her way.

In c. 1457 BCE Thutmose III led his armies to put down a rebellion from Kadesh(the famous Battle of Megiddo), a crusade conceivably anticipated and commissioned by Hatshepsut, and Later her name disappears from the literal record. Thutmose III back-dated his reign to the death of his father and Hatshepsut's accomplishments as pharaoh were credited to him. When and how she died was unknown until recently. Egyptologist Zahi Hawass claimed to have located her mummy in the Cairo gallery's effects in 2006 CE. An examination of that mummy shows that she died in her fifties from an abscess following a tooth birth. Thutmose III went on to become a great pharaoh known now as" the Napoleon of Ancient Egypt" for his brilliant military palms. Later in his reign, he'd all substantiation of his mammy canceled from monuments and all substantiation of her reign destroyed. Senenmut and Neferu- Ra had both died long ahead and there was no one at court, it seems, who had the power or inclination to change this policy. The wreckage of some of these workshops was ditched near her temple at Deir el- Bahri and excavations brought her name to light along with the eulogies inside the temple which Champollion was so mystified by.

Although there have been numerous propositions over the years as to why Thutmose III tried to spot Hatshepsut's name from history, the most likely reason was that her reign had been unconventional and departed from tradition. The pharaoh's principal responsibility was the conservation of ma'at(harmony, balance) and a woman in a man's position would have been seen as disruptive to that balance. The pharaoh served as a part model to his people and it's possible that Thutmose III stressed that other women might look to Hatshepsut for alleviation and try to follow her illustration, thereby departing from a tradition that maintained that men should rule Egypt and women should be only consorts, as it was in the morning of time when the god Osiris ruled with his consort, Isis. Ancient Egyptian culture was Very conservative in numerous felicitations and placed no value on change or revision in tradition. A womanish pharaoh, no matter how successful her reign, was outside of the accepted understanding of the part of the monarchy and so all memory of that pharaoh had to be canceled.

The Egyptian belief that one lives on as long as one's name is flashed back, however, is instanced in Hatshepsut. She was forgotten as the period of the New Kingdom continued and remained so for centuries. Once her name was set up again by Champollion in the 19th century CE, and also by others throughout the 20th, she gradually came back to life and assumed her due place as one of the topmost pharaohs in Egypt's history.

King Thutmose III

Statue Of King Thutmose III.

Thutmose III(also known as Tuthmosis III,r. 1458- 1425 BCE) was the 6th king of Egypt's 18th Dynasty, one of the topmost military leaders in age, and among the most effective and emotional monarchs in Egypt's history. His throne name, Thutmose, means' Thoth is Born', while his birth name, Menkhperre, means' Eternal are the instantiations of Ra'. Both of these throne names source important divinities of ancient Egypt Thoth, the god of jotting and wisdom, and Ra, the supreme god of the sun. Thutmose III was the son of Thutmose II and a lower woman named Iset. Thutmose II(r. 1492- 1479 BCE) was married to Queen Hatshepsut(r. 1479- 1458 BCE), the royal son of Thutmose I(r. 1520- 1492 BCE) and a powerful woman who held the position of God's woman of Amun. When Thutmose II died, Hatshepsut became regent of Egypt since Thutmose III was too youthful to rule. She was supposed to maintain this position but, rather, declared herself pharaoh and ruled singly.

Thutmose III, when he came of age and proved himself suitable, was given command of the fortified forces by his stepmother; a choice she'd not lament as he proved himself an exceptional military strategist and attractive leader. He's often referred to in the present day as the Napoleon of Egypt', but unlike Napoleon, Thutmose III never lost a single engagement, expanded and maintained his conglomerate, and was worshiped by his people for centuries after his death.

Youth Under Hatshepsut & Rise To Power

Thutmose III was born c. 1481 BCE and was only three years old when his father died and Hatshepsut was made regent and also reigning monarch. He grew up at the royal court of Thebes, the capital of Egypt throughout most of the period of the New Kingdom(c. 1570-c. 1069 BCE). Although there's little attestation of his life during this time, a great emphasis was placed on the physical and intellectual development of tycoons during the New Kingdom of Egypt as they were anticipated to one day rule over an expanding conglomerate. Thutmose III, therefore, would have spent a great deal of time

in academia, at calisthenics, and learning about military tactics and strategies.

He presumably went on on the early campaigns Hatshepsut commissioned as this was a common practice among New Kingdom pharaohs to acquaint their successors with warfare at an early age. During this time, Thutmose III developed chops in archery, horsemanship, hand-to-hand combat, and athletic capability. There's no distrustfulness that military training was his precedence but his education went far beyond battle tactics and the use of munitions; his after reign makes clear he was a largely dressed and sophisticated man who was apprehensive of the value of societies beyond Egypt's borders, honored the significance of art and music, and had great respect for mortal life. While he was growing up, his stepmother was reigning over one of the most prosperous periods in Egypt's history. After the original campaigns to secure her position, there were no others throughout Hatshepsut's reign and the army was only stationed in small colors to cover trade peregrinations and to maintain the borders. Hatshepsut didn't allow her service to stand idle, however, or weaken as substantiated by how snappily Thutmose III was suitable to rally and lead the armies once he came to power. Hatshepsut may have married her son Neferu- Ra to Thutmose III to secure his race but it doesn't feel, after his youth, that he spent important time in court. Orientalist James Henry Breasted has suggested he'd have presumably lived among the dogfaces from a fairly early age in order to stay out of Hatshepsut's way and prove himself useful to her reign.

It was common enough for noble tycoons to be removed at the discretion of a reigning monarch who perceived them as trouble and Thutmose III shows too great an ambition to have made himself so vulnerable. That he succeeded in his plans is substantiated by the fact that, before the end of her reign, Hatshepsut had placed him in command of her armies. Her reign ended with her death in 1458 BCE, and Thutmose III came to the throne. Hatshepsut had maintained tight control of Egypt's borders and businesses, but with her death, the lords of Egyptian- controlled countries in Canaan and Syria mutinied. Thutmose III wasn't interested in concession and wasn't going to let these businesses simply leave the conglomerate, so he set out on his first service crusade.

Military campaigns

In his time as pharaoh, Thutmose III would lead 17 successful military campaigns in 20 years. He ordered the details of his palms to be inscribed at the Temple of Amun at Karnak and they're considered the most expansive records of ancient Egyptian service campaigns extant. His first is his most famous – The Battle of Megiddo – and is the one described in the most exacting narrative. His after campaigns lose this form and are given with lower detail, appearing further as lists of pillages than narratives of the king's palms. In his time as pharaoh, Thutmose iii would lead 17 successful military campaigns in 20 years.

The reason for the decline in narrative form isn't clear, but the claim of some scholars that it indicates a stronger cohesion of the state in which realistic lists of goods supplanted narratives of a pharaoh's palm is untenable; there are several similar narratives in the centuries following Thutmose III's reign, most especially that of Ramesses II(r. 1279- 1213 BCE) concerning Kadesh and Ramesses III(r. 1186- 1155 BCE) regarding his palm over the Sea Peoples. The most reasonable explanation for the brevity of the after eulogies is simply that the pen of the Megiddo narrative died. The story of the Battle of Megiddo was written by Thutmose III's private clerk, military scribe, and general Tjaneni(also given as Thanuny,c. 1455 BCE) who was with him throughout the event. Tjaneni kept a journal on a leather scroll(Later deposited for offspring at the Temple of Amun in Thebes) which Thutmose III so respected he ordered the narrative inscribed on the walls of the temple as well as those of others throughout Egypt.

Tjaneni provides a detailed description of Thutmose III as a commander-in-chief completely apprehensive of his capacities and those of his colors and fully confident of palm. In the most famous passage of the account, the pharaoh calls a conference with his elderly staff to bandy marching orders to Megiddo and tells them they will be taking the narrow road from Aruna, on which the army will have to march single-train, rather than either of the wider and more fluently traveled available roads. The generals expostulate this,

arguing that they've intelligence that the adversary is staying for them at the pass to the plains of Megiddo from the Aruna road and their detachment will still be marching while the vanguard is engaged with the adversary. Thutmose III hears their counsel but disagrees, telling them that they may take whatever road they choose but he'll be leading his army along the Aruna road and will be leading from the front. The generals also agree to follow wherever he chooses to take them. His decision on the Aruna road was characteristic of Thutmose III's resoluteness to pursue a course he considered stylish anyhow of the difficulties. The armies would have had an easier time on the other roads – especially considering that, on the Aruna path, they had to strike and carry the chariots and force carts – but it would have brought the army the element of surprise that Thutmose III honored as imperative. As it turned out, the adversary wasn't staying at the end of the Aruna road but on the two easier paths which they anticipated Thutmose III to take at the head of such a large army.

No one anticipated him to lead his forces along what was a cattle path. After giving his army a night to rest and refresh themselves, he ordered the attack the coming morning, leading from the front, and drove his opponents from the field. The report also details how his army, pleased at the palm, gathered treasures from the fallen rather than pursuing survivors and taking the city. This cost Thutmose III a complete palm on the field that day because it gave the people of Megiddo time to prepare their defenses. Indeed so, Thutmose III marched on the city, girdled it with a culvert and a stockade, and lay siege to it for seven or eight months until it surrendered. He offered Very generous terms to the people – none of the surviving ringleaders of the rebellion were executed – which came down to a pledge not to incite rebellion in the future. He also turned his army around and marched back home with his enormous spoil from the crusade, breaking only to gather the crops of the defeated and bring them back to Egypt.

At Megiddo, he also initiated a policy he'd cleave to throughout all his campaigns of bringing the noble children of the defeated lords back to Egypt to be educated as Egyptians. These children were held as hostages to guarantee the good geste of their parents but were treated with all the respect due to kingliness, housed in the palace, and given numerous freedoms. When

they came of age, they were allowed to return home where, since they had now spent their youth in Egypt, they supported and encouraged Egyptian culture and the state's interests when they were elevated to positions of power. Thutmose III's palm at Megiddo gave him control of northern Canaan from which he'd launch his crusade into Syria to take Kadesh. He campaigned against Mitanni and built a stele at the Euphrates River, commemorated in his necrology at Karnak, known as Thutmose III's Hymn of Palm. His Nubian campaigns were inversely successful, and by his 50th time, he'd expanded Egypt's effects beyond any of his forerunners and made the country fat than it had been since the morning of the 4th Dynasty of the Old Kingdom of Egypt(c. 2613- 2181 BCE).

Patron Of The Trades

His reign wasn't only concentrated on military subjection, however, as his patronage of the trades shows. Thutmose III commissioned overhead of 50 temples, multitudinous sepultures, and monuments, and contributed more significantly to the Temple of Amun at Karnak than any other pharaoh. His emendations and additions to the Karnak temple are among the most significant in that they save the names of once lords(whose monuments he'd occasionally remove in his emendations) and give narratives of his campaigns and enterprise which have proven to be extremely important to scholars in the study of the culture. Cultural ways and trials reached new heights under Thutmose III.

Glass-making had been known for centuries but was now perfected to the point where drinking vessels could be made of glass. Statuary was less idealized and more realistic – a trend begun in the Middle Kingdom of Egypt(2040- 1782 BCE) – but abandoned in favor of the traditional idealism in art established during the Old Kingdom. Thutmose III is depicted in his statuary as an altitudinous, handsome man in the excellent physical condition and this is considered a realistic depiction in that, first, all delineations are invariant and, second, delineations of others – also harmonious – are far from

flattering. His crafters produced some of the finest work in Egypt's history including elaborate sepultures decorated with intricate oils and freestanding columns as well as contributing enormous pylons to Karnak. In keeping with Egypt's respect for and love of nature, he encouraged public premises and auditoriums, created lakes and ponds for the people's recreation and enjoyment, and had a private theater cultivated both around his palace and at Karnak temple.

Vandalization Of Hatshepsut's Monuments

His cultural sensibilities and respect for others are at odds with a policy nearly widely credited to him the profanation of Hatshepsut's monuments and the attempt to abolish her name from history. Scholars are divided on when this happened in his reign but it was not in the early years. Whenever it occurred, the name and images of Hatshepsut were removed from all public monuments as well as the surface and some of the interior work at her mortuary temple at Deir el- Bahri. To remove a person's name was to condemn them to virtuality; one demanded to be flashed back to continue one's eternal trip in the afterlife. Further, it was allowed that the departed demanded diurnal food in the form of food and drink immolations delivered to their sepultures, where their body was saved through mummification and statues representing them enabled their soul to visit and partake of these immolations.

The so-called Execration textbooks of ancient Egypt make clear that the junking of one's name was only justified if that person had committed some serious offense, but there's no substantiation of Hatshepsut being involved with any similar crimes. Most probably, Thutmose III ordered this action to help Hatshepsut from standing as a part model for unborn women who might aspire to rule. The position of the monarch of Egypt was traditionally enthralled by males and, by assuming power for herself, Hatshepsut had departed from this practice. The first king of Egypt was allowed to have been the god Osiris who was boggled by his family Set and brought back to life by his sister-wife Isis. He was eventually succeeded by his son Horus who defeated Set, took back the throne, and re-established order in the land. lords

associated themselves with Horus during their reign and with Osiris, who became Lord of the Dead, in the afterlife; there was no place in this narrative for a woman to hold supreme power.

The central artistic value of ancient Egypt was ma'at(harmony and balance) and this reckoned largely on an adherence to tradition. Ancient Egyptians are frequently characterized as conservative for this reason departure from tradition could result in a loss of stability – balance – and the return of early chaos. It was the duty of the pharaoh to maintain ma'at and this is presumably the provocation behind Thutmose III's eradication of Hatshepsut's name. He backdated his reign to remove all substantiation of her ever having ruled Egypt and replaced some of her images in her mortuary temple with his own. All of her public monuments were torn down – especially those at Karnak – and replaced by his, however, at other spots, only her name was removed. So thorough was this erasure of his precursor that Hatshepsut's name was unknown in Egypt's history until the 19th century CE. Later lords of Egypt allowed
the beautiful Temple of Hatshepsut at Deir el- Bahri was built by Thutmose III, and numerous of them would claim her emotional monuments as their own.

Thutmose iii created the Egyptian conglomerate single-handedly. It has been suggested that Thutmose III had nothing to do with these conduct and that they were executed by his son and successor Amenhotep II(r. 1425- 1400 BCE) either in the ultimate part of Thutmose III's reign or the morning of his own. Although this is possible, it doesn't feel probable that, by the time of Amenhotep II, Thutmose III had formerly ordered Hatshepsut's workshop at Karnak removed and replaced by his own. Further, the image and name of Hatshepsut were left complete within the innards of her mortuary temple. However, who never knew Hatshepsut, was trying to abolish her from history, If Amenhotep II? Leaving her name and image complete, but out of the public eye, suggests that Thutmose III was only interested in maintaining the tradition of a manly pharaoh in Egypt's history but didn't wish his stepmother any ill will. When he died of natural causes, inc. 1425 BCE, he was buried in his mortuary temple beside that of Hatshepsut at Deir el- Bahri. Indeed though he'd principally claimed her temple as his own, he still would

not have had his eternal resting place located so near to hers if he'd unfeignedly believed she merited to be doomed to virtuality.

Conclusion

The unfortunate result of this action is that, ever since the detection of Hatshepsut, Thutmose III is as frequently substantiated for her eradication as he's for his numerous accomplishments and magnificent reign. Thutmose III created the Egyptian conglomerate single-handedly. He elevated Egypt's status as an important and prosperous nation, employed the people in monumental structure systems, and epitomized the ideal of the gallant Egyptian legionnaire-king who led his forces to consecutive palms. Thutmose III's consideration for his adversaries in defeat and his gentle treatment of them made him admired far beyond the boundaries of his country. He established an empire stretching from the Euphrates River in Mesopotamia, through Syria and the Levant, and down through Nubia to the Fifth Cataract of the Nile. Although there's little mistrustfulness that the people of these lands would have preferred for their independence, they prospered under his reign through the peace he established and maintained through his service and political chops. In every respect, Thutmose III represented the ideal pharaoh to his people and his memory has endured to the present day as one of the topmost lords of ancient Egypt.

King Senusret III

Statue Of Senusret III.

Senusret III(c. 1878- 1860 BCE, also known as Senwosret III, Sesostris III) was the 5th king of the 12th Dynasty of the Middle Kingdom of Egypt(2040- 1782 BCE). His reign is frequently considered the height of the Middle Kingdom which was the Golden Age in Egypt's history in so far as art, literature, Architecture, wisdom, and other artistic aspects reached an unknown position of refinement, the frugality flourished, and military and trade peregrinations filled the nation's storeroom. In Senusret III the people set up the epitome of the ideal legionnaire-king who embodied the Egyptian artistic value of ma'at as expressed in a balanced and harmonious state and whose reign was characterized by military skill, decisive action, and effective administration. At the head of his army, he was considered insurmountable; he led his colors by illustration and always from the front.

His campaigns into Nubia expanded Egypt's boundaries, and the bastions he built along the border fostered economic trade. Although he defeated them over multitudinous years in battle, the Nubians so admired him that he was reverenced in their land as a god. He also led peregrinations into Palestine and Syria and Later increased trade relations with those regions who admired him inversely. The Egyptians conferred upon him the rare honor of deifying him while he still lived and his cult operated at the same position, and entered the same recognition, as any of the great gods of Egypt.

Considering the immense honor and respect paid to him while he lived, it's little wonder that Senusret III is considered the most likely alleviation for the fabulous figure of Sesostris made famous by Herodotus' account in his Histories(II.102- 110). Sesostris, according to Herodotus and others, was a great Egyptian king who conquered and settled Europe and, according to Diodorus Siculus, dominated the given world of his day. Scholars in the present day have linked this figure with several Egyptian lords similar to Senusret I, Senusret II, Ramesses II, and Thutmose III, but Senusret III is always included in the list with distinction as the probable source of the legend. He's also associated with the nameless pharaoh from the biblical book of Genesis, chapters 39- 47, in which Joseph is vended into yoke in Egypt and wins his freedom through his capability to interpret dreams directly.

The pharaoh in these chapters elevates Joseph to a position of power second

only to his own and entrusts to him the deliverance of Egypt from famine. However this association came to be made, it has no bearing on the literal Senusret III or factual Egyptian history. There's no wide famine recorded during Senusret III's reign nor any suggestion he'd be an outsider as vizier. Further, the motif used in the biblical narrative of seven years of plenitude followed by seven spare years was common in Egyptian narratives and most likely taken from them by the Hebrew scribe who wrote the story of Joseph.

Name, Family, & Rise To Power

Senusret was the king's birth name and means' Man of the Goddess Wosret'. Wosret was the goddess of Thebes whose name meant' important', and she was recognized by several Middle Kingdom monarchs who hailed from her city (similar to Senusret I and Senusret II). Senusret III's throne name was Kha- khau- ra(' Appearing Like the Souls of Ra'). generally, a monarch put away his birth name when he came to the throne, but Senusret departed from this tradition and ruled under his name.

His father was king Senusret II(c. 1897- 1878 BCE) and his mother the queen Kenemet- nefer- hedjet- weret(generally given as Kenemetneferhedjet- weret and meaning' united with the white crown-great one ', a reference to the white crown of Upper Egypt). He was raised at the court of Thebes and would have been educated with his eventual race to the throne in mind. When he wasn't in the academy, he'd have engaged in athletic training with an emphasis on physical prowess and military skill. His father, Senusret II, forged especially strong relations with the nomarchs(quarter governors) who were frequently relatively important and had their regulars. The position of the nomarch was heritable, initiated during the Old Kingdom of Egypt, and these governors had gained in power centuries ahead as the government of the Old Kingdom declined and also collapsed c. 2181 BCE. During the period known as the First Intermediate Period of Egypt(2181- 2040 BCE) these nomarchs were more important than the central government and commanded the same respect preliminarily accorded the lords of the Old Kingdom. When the Middle Kingdom began, Mentuhotep II(c. 2061- 2010 BCE) of the 11th

Dynasty defeated the lords of Herakleopolis and also penalized the sections(nomes) which had remained pious to them and defied him. He unified Egypt with a strong central government located at Thebes. The lords who directly succeeded him maintained his programs, but Amenemhat I(c. 1991- 1962 BCE), who innovated the 12th Dynasty, moved the capital of Egypt from Thebes to Iti- tawi in Lower Egypt, south of the old capital of Memphis, conceivably in trouble to part himself from the former dynasty which had united the country by force and suppressed the power of the nomarchs.

Amenemhat I encouraged the nomarchs to develop their regions and allowed them significant autonomy in governing. His programs were followed by his successors and expanded upon by Senusret II. This policy allowed for significant developments in indigenous styles in the trades and inventions in other areas but posed implicit trouble to the crown should any given nomarch come strong enough to challenge the government. By the time of Senusret II's death, the power and wealth of the nomarchs were at the same strength they had been before Mentuhotep II and battled the crowns. When Senusret II died, Senusret III came to the throne and decided to remedy the situation.

Social Reforms

The king's problem with the power of the nomarchs had to do with the central Egyptian artistic value of ma'at(harmony and balance). The king was supposed to maintain ma'at in a unified land, and this couldn't be fulfilled if certain sections were important enough to do as they pleased if they chose to. Senusret III redistricted the country to drop the number of nomes, and of course, this reduced the number of nomarchs.

He divided the country into three large sections – Lower Egypt, Upper Egypt, and south once Elephantine(ultramodern day Aswan), and Egyptian- held northern Nubia – and these were governed by a council, appointed by the king, who reported to the king's vizier. This policy disenfranchised the utmost of the nomarchs but, interestingly, there's no substantiation of resistance to it,

nor is there any suggestion that the king was begrudging for a move that should have significantly affected the standard of living of several formerly important families. Eulogies on the sepultures of these nomarchs at Beni Hassan constantly give substantiation that these people continued to be employed by the state and took pride in their positions and their king. This policy resulted in a much stronger and further secure central government. The regulars of the different nomes were disbanded and absorbed into the standing army of the king and the junking of the nomarchs eased lesser wealth for the crown. Senusret III's redistricting also had the unlooked-for effect of creating a member of the population who hadn't been preliminarily the middle class. previous to Senusret III's policy, Egypt was divided between the upper-class nobility and the peasantry; Later, with nomarchs and their extended families no longer controlling the sections, lower-position directors set up upward mobility suddenly and took advantage of it. further people were now working at advanced-paying jobs as directors and functionaries, which amended the individual nomes and handed a lesser quantum of disposable income. The stability and influx which redounded encouraged further people to commission workshops of art and elaborate sepultures and so inspired artists and crafters to lesser heights of creativity.

Art & Culture

The art of the Middle Kingdom as a total is far more intricate and emotional than in former periods but, during Senusret III's reign, is marked by lesser literalism and attention to detail. Ancient Egyptian art was functional, not simply aesthetic. The conception of art for art's sake would have been inconceivable for an ancient Egyptian artist. Every work, no matter the size, was made for specific practical purpose statues served the spirit of the person or god depicted, temples and monuments did the same, oils and reliefs related to important literal or religious narratives, combs, boxes, jars, skirmishes, phylacteries, brands, armor, all were designed with a purpose in mind; but they still had to be aesthetically pleasing.

An illustration of this on a small scale is a pectoral(a brooch worn suspended

on the casket) of Meretseger(also given as Mereret), one of Senusret III's lower women. The piece depicts Senusret III's palms over the Nubians and Libyans in emblematic form Senusret III appears as a griffon destroying the adversaries of Egypt while the goddess Nekhbet, in the form of a shark, hovers over his royal cartouche in the center. The pectoral is made of gold with detailed work in cornelian and lapis lazuli. On one position, it's a simple definition of Senusret III's accomplishments, but on a more significant position, it would have served as a defensive mascot, with the Nubian and Libyan numbers representing pitfalls of any kind and Senusret III as- griffon negativing those pitfalls.

The best-known workshop from his reign is his own statues. Senusret III is depicted in statuary at different stages throughout his life and the literalism of the numbers is representative of the dominant style of Middle Kingdom art. He was an altitudinous man, over six bases in height, always shown with a regal, dimmed expression. Egyptian statuary, on the whole, avoids suggestive delineations because the workshop was made to represent the summation of the existent, not that person at any given time. Emotional countries were honored to be transitory, and so one would not want an eternal representation of one's tone smiling, lowering, triumphant, or mourning. Senusret III's statues, however, depict the king as he'd have looked at different years in his life, from his immature confidence(the statue wears the trace of a smile) to the most famous work showing the aged king survived by the affairs of state. In keeping with tradition, Senusret III commissioned several emotional structure systems. He added significantly to the growing Temple of Amun at Karnak, built an elaborate temple to the Theban war god Montu, repaired and expanded upon Abydos, and commissioned a pyramid complex at Dashur. He was also responsible for the construction of several castles in Nubia and along the southern border of Egypt, which regulated immigration, covered, defended, and shared in trade, and served as force depots for his military campaigns in that country.

Military campaigns

Like the after pharaoh Thutmose III(1458- 1425 BCE), Senusret III is best known for his great military skill and race of palms indeed though his accomplishments in other areas were more significant. He expanded the southern border of Egypt into Nubian home and the northeast into Canaan through direct military engagement while the western border toward Libya was extended through concession. His crusade in Canaan was successful but he never seized on his palm to exploit it. He led campaigns to Nubia inc. 1872,c. 1870,c. 1868,c. 1862, and c. 1860 BCE and was victorious in each except the last, which he abandoned. Exactly why the last passage was considered necessary is unclear, but Senusret III led his army toward Nubia when upon reaching the Nile crossing he set up the water position lower than anticipated. His crusade reckoned on his vessels being suitable to cross and return fluently, and feting his army could be trapped in hostile homes if the Nile fell still lower, he turned them around and went home. Although this last crusade died in whatever its objectives were, it was still not a defeat, and so Senusret III's character as insurmountable remained complete.

These Nubian peregrinations are the palms that gave rise to the legend of the great whipper Sesostris recorded in the workshop of Herodotus and others. Although Senusret I and Senusret II expanded Egypt's borders and established bastions, they didn't have the same character for greatness accorded to Senusret III. As noted, Senusret III was deified in his continuance and given his cult and not just in his own country but indeed in those he'd conquered. Although Senusret I and Senusret II engaged in Nubian campaigns, they never extended the border as far as Senusret III; this makes him the most likely literal base for Sesostris.

His primary focus throughout his reign was on the south, and his palm stele at Semna(in Nubia) claims" I've made my boundary further south than my fathers. I've added to what was willed to me. I'm a king who speaks and acts. What my heart plans are done with my arm"(Lewis, 87). His four campaigns against Nubia opened up the rich gold mines to Egypt, which contributed to the prestige of Egypt in foreign trade and commerce.

With the southern border secure, Senusret III commissioned a conduit

enlarged at Sehel to grease trade between Nubia and Egypt, which allowed merchandisers traveling by water to avoid the threats of the Nile chute at the First Cataract. The conduit, as well as the castles, threaded along the border and throughout northern Nubia, allowed for a mutually salutary trade arrangement between the two countries, which also naturally redounded in artistic prolixity.

Conclusion

Nubians served in the Egyptian army as mercenaries, as the core of the Egyptian police force, and as guards for royal and non-royal trade peregrinations. Although in sanctioned Egyptian eulogies the Nubians, like all non-Egyptians, are regularly depicted in negative terms, in reality, they were an integral aspect of Egyptian life and respected the Egyptian culture. The clearest substantiation for this is the veneration of the god Amun in Nubia and the construction of temples and structures modeled on Egyptian Architecture. The Cult of Amun in Egypt was the most important and fat throughout the country's history. From the Old Kingdom onwards, Egyptian lords plodded with this particular cult which, for years, was more important than the crown. One of the most intriguing aspects of Senusret III's reign is his patronage of the Amun cult. rather than permitting or defying their influence, he worked with them and supported their sweat at Thebes.

His patronage of the cult encouraged a harmonious relationship between the king and the priests, which led to lesser benefits for both and so for the country at large. Further, the Nubian respect for Senusret III naturally led to a lesser veneration for his god, which redounded in religious harmony between the two countries. Although numerous great lords throughout Egypt's history recognized and stuck to the conception of ma'at, many instanced that principle of godly balance as nearly as Senusret III. pharaohs of the New Kingdom of Egypt would emulate his reign, and centuries after his death he was still supplicated to and worshiped as a godly representative of the stylish gifts the gods gave to the Egyptian people.

OLD KINGDOM OF EGYPT

The Old Kingdom of Egypt(c. 2613- 2181 BCE) is also known as the Age of the pyramid' or' Age of the pyramid Builders' as it includes the great 4th Dynasty when King Sneferu perfected the art of pyramid structure and the pyramid of Giza was constructed under the lords Khufu, Khafre, and Menkaure. The literal records of this period, the 4th- 6th Dynasties of Egypt, are scarce and chroniclers regard the history of the period as literally' written in stone and largely architectural in that it's through the monuments and their eulogies that scholars have been suitable to construct a history. The pyramids themselves relay spare information on their builders, but the mortuary temples were built hard, and the stelae which accompanied them give the king's names and other important information. Further, eulogies in stone set up away from the time record colorful events and the dates on which they passed. Eventually, the grave of the last king of the 5th Dynasty, Unas, provides the first pyramid textbooks(elaborate oils and eulogies inside the grave) which exfoliate light on the religious beliefs of the time.

The 4th Dynasty of the Old Kingdom was a time of progress and a strong centralized government that could command the kind of respect necessary for similar structure systems. During the 5th and 6th Dynasty, however, the priesthood began to grow in power, primarily through their hold over the Very mortal practices which gave rise to the great pyramid, empowering the original officers of the sections and the kingship suffered. The Old Kingdom began to collapse as further and further original governors assumed further power over their regions, and the central government at Memphis was increasingly seen as inapplicable.

At the end of the 6th Dynasty, there was no longer a central government of note and Egypt entered a period of social uneasiness and reformation known as The First Intermediate Period(2181- 2040 BCE) during which Egypt was ruled regionally by the original adjudicators who made and executed their laws.

The rise of these original officers and the power of the priesthood wasn't the only causes of the collapse of the Old Kingdom, however, in that, a severe failure toward the end of the 6th Dynasty brought famine which the government could do nothing to palliate. Scholars have also refocused on the

exceptionally long reign of Pepi II of the 6th Dynasty as a contributing factor because he outlasted his successors and left no heir at law to the throne.

Numerous scholars today no longer see the end of the Old Kingdom as a collapse' so much as a transition to the new paradigm of the First Intermediate Period, when original autocrats governed their sections directly and the kind of wealth preliminarily only available to nobility came wider. The long-standing designation of a political and artistic collapse at the end of the 6th Dynasty is still considered feasible, however, in that the central government's loss of power and wealth led directly to the indigenous rule of the quarter nomarchs.

The Third Dynasty & The Old Kingdom

The name' Old Kingdom' was chased by archaeologists in the 19th century CE in an attempt to define Egypt's long history. The Egyptians themselves didn't relate to this period by that name and would have seen no difference between the period which preceded or succeeded it. Scholars traditionally included the Third Dynasty of Egypt(c. 2670- 2613 BCE) in the period of the Old Kingdom because the pyramid of King Djoser at Saqqara, the first pyramid ever built in Egypt, sounded to link that dynasty to the structure sweats of the 4th Dynasty, because the last king of the Third Dynasty was related to the first king of the 4th, and because Djoser and his successors ruled from Memphis(" the white walls") which remained the capital during the Old Kingdom.

Recent education, however, rejects that view as the construction of Djoser's pyramid is more in keeping with the Early Dynastic Period in Egypt(c. 3150- 2613 BCE) than the Old Kingdom as are artistic practices and observances. Djoser's mastermind Imhotep(c. 2667- 2600 BCE) revolutionized construction in Egypt by erecting the king's grave at Saqqara out of stone. Before Imhotep's invention, sepultures and other structures were built of slush slip-up. The early sepultures of Egypt were slush slipup mastabas, but Imhotep wanted a lasting keepsake for his king and so created a complex

with a stone pyramid as its center and girding temples; therefore contriving the paradigm which would be followed by every dynasty followed to lesser or lower degrees. Further, it was during the Third Dynasty that the independent countries of the country came to be known as nomes(sections) directly under the rule of a centralized government at Memphis. These developments in Architecture, politics, and also in religious practices are all a departure from history- made it clear to Egyptologists that the Third Dynasty was the morning of a new period in Egypt's history and should be included in the Old Kingdom rather than the Early Dynastic Period.

Today, however, scholars see the Third Dynasty as a transitional phase more nearly linked to the earlier period than the ultimate. Indeed though Djoser's pyramid of stone was a wholly new creation it still employed Beforehand Dynastic Period ways. The pyramid at Saqqara is a mound of mastabas rather than a true pyramid and, regarding the political reforms and creation of nomes, the central government of the Third Dynasty didn't have the reach nor command the coffers of the 4th Dynasty. For these reasons and others, the Old Kingdom is now allowed to begin with the 4th Dynasty of Egypt, although, it should be noted, this claim isn't widely accepted among scholars.

The First True Pyramid

The last king of the Third Dynasty, Huni(c. 2630- 2613 BCE), was a long study to have initiated the massive structure systems of the Old Kingdom in constructing the pyramid at Meidum, but credit for the Meidum pyramid goes to the first king of the 4th Dynasty, Sneferu(c. 2613- 2589 BCE) who may have been Huni's son by one of his minor queens. Egyptologist Barbara Watterson writes," Sneferu initiated the golden age of the Old Kingdom, his most notable achievements being the two pyramids built for him at Dahshur"(50- 51). Sneferu began his work with the pyramid at Meidum now pertained to as the" collapsed pyramid" or, locally, as the" false pyramid" because of its shape it resembles a palace further than a pyramid and its external covering rests around it in a gigantic mound of clay.

The pyramid of Meidum is the first true pyramid constructed in Egypt but didn't last. This is because variations were made to Imhotep's original pyramid design which redounded in the external covering resting on a beach foundation rather than a gemstone, causing it to collapse. Scholars are divided on whether the collapse passed during construction or over a longer period. Egyptologist Miroslav Verner cites the work of the archaeologist Borchardt in claiming that the pyramid was built in stages, which decreased the external foundation resting on the beach while the inner foundation was securely built on the gemstone.

When the workers reached the third stage of the structure process, the external covering, the structure demanded cohesion because it had no establishment footing" with the result that during the final phase of construction a massive slippage buried the workers under the debris". Other scholars, however, differ and claim that the external covering lasted into the New Kingdom of Egypt(c. 1570-c. 1069 BCE). Still others, like annalist Marc van de Mieroop, claim that it's insolvable to tell when the external covering collapsed. Untreated temples and other structures have been set up at Meidum which suggests that the pyramid complex was never finished and so argues for an early collapse of the pyramid, most likely while it was still under construction. Sneferu learned from his mistake, however, and moved on to his coming two pyramids at Dahshur.

King Sneferu & His pyramid

Sneferu's pyramid at Dahshur is known as the Bent pyramid and the Red pyramid(or North pyramid). The Bent pyramid is so called because it rises at a 55- degree angle and also shifts to 43 degrees of lower monuments giving it the appearance of bending in toward the top. The workers had completed the foundation and the sides before realizing that a 55- degree angle was too steep and modified their plan to finish the design as stylishly as they could. Sneferu seems to have understood the problem and moved on to make his third pyramid. Sneferu seems to have been a Very accessible sovereign who

was undeterred by failure or disappointment. When the Bent pyramid didn't meet his prospects he simply started on a third attempt. The Red Pyramid (so-called because of the use of sanguine limestone in construction) was built on a solid base for lesser stability, rising at a 43- degree angle. 344 bases(105 measures) high, the Red Pyramid was the first successful true pyramid built in Egypt. Firstly it was boxed in white limestone, as the other pyramids were also, which fell over the centuries and were gathered by locals for other structural systems.

King Sneferu, through his military peregrinations and judicious use of coffers, established an important central government at Memphis which produced the kind of stability necessary for his vast structure systems. Following the illustration of Djoser's complex at Saqqara, Sneferu had mortuary temples and other structures constructed around his pyramid with priests taking care of the day-to-day operations once the Red pyramid was eventually completed. All of this argues for a stable society under his reign which he left to his son, Khufu when he died.

Khufu & The Great Pyramid

Khufu(2589- 2566 BCE) was known as Cheops by the ancient Greek pens and is best known for his Great pyramid at Giza. The Greeks depicted him as a dictator in their jottings who oppressed the people and forced them to work for him against their will. This print may have been made by the stories which make up the document known as the Westcar Papyrus, a collection of four stories written about the lords of the 4th Dynasty and discovered(or obtained from an agedness dealer) inc. 1824 CE by Henry Westcar.

The papyrus features four stories told by sons of Khufu and includes one where King Khufu calls a magician to court who claims to be suitable to reattach a disassociated head to a body, and some scholars have interpreted his conduct in asking for a demonstration as cruel or unmannered. According to Barbara Watterson," the Westcar Papyrus portrays him as careless with life" and other eulogies show him as" rough and autocratic"(51). In the story

of the magician and the disassociated head, however, Khufu seems substantially skeptical of the foreseer's capacities, and the other stories, though related by Khufu's sons or successors, have to do with other lords.

The Westcar Papyrus gives no suggestion that Khufu was a dictator or rough in any way. Most probably, the ancient Greeks who wrote of" Cheops" as a dictator took their lead from Herodotus, who writes that Khufu brought to Egypt" every kind of wrong" for his glory, forcing" a hundred thousand men at a time, for three months continually" to work on his pyramid(II.124). Further, Herodotus claims, Khufu was so in need of a plutocrat that he transferred his son to work in the bagnios of Memphis and demanded a high price for her services(II. 124). His claims have been discredited through Egyptian textbooks, which praise Khufu's reign, and physical substantiation, which suggests the workers on the Great pyramid were well watched for and performed their duties as part of community service, as paid sloggers, or during the time the Nile's flood tide made Agriculture insolvable. The Great Pyramid is the only one of the structures at Giza which was considered one of the ancient Seven prodigies of the World, and with good reason, until the Eifel Tower was completed in 1889 CE, the Great Pyramid was the altitudinous structure on earth built by mortal hands.

However Herodotus and the Later Greeks viewed Khufu, his people respected him. During his reign, Egypt grew indeed more fat through his military campaigns against Nubia and Libya and his Very prosperous trade agreements with metropolises similar to Byblos. He also devoted coffers to perfecting the lives of his subjects through agrarian inventions. Miroslav Verner writes," during his reign the earliest known levee in the world was built in Wadi Gerawi, in the mountains west of ultramodern Helwan"(155). This levee backed the growers and others in the community by perfecting the water force.

Although Memphis remained the capital of Egypt during Khufu's reign, he most probably lived in a palace at Giza to oversee the work on the Great pyramid himself. In order to maintain maximum effectiveness in government and waste as little time as possible, he gave the topmost quantum of power to his most trusted family members, who must have been pleased with the

arrangement as there was no record of internal strife during his rule.

Khafre, The Sphinx, & Menkaure

After Khufu's death, he was succeeded by a family member outside the licit line named Djedefre(2566- 2558 BCE). Verner notes that early Egyptologists considered the destruction of this king's pyramid complex in Abu Rawash to be substantiation of internal family strife but the" ferocious desolation began in Roman years when the monument regressed into a stone chase" and the Romans used the stone for other structure systems(156). Djedefre was Khufu's son, but it seems he wasn't his chosen successor. propositions regarding family conspiracies against him, however, appear unsupported.

The most important aspect of Djedefre's reign, however, isn't his pyramid or the claim that he built the Sphinx but his association of the position of the king with the cult of the sun god Ra. He was the first king of Egypt to apply the title" Son of Ra" to himself, marking the kingship as inferior to the sun god. In the Second Dynasty, king Raneb had linked his name to the gods and so established the king as the god's representative on earth, the living personification of the gods. After Djedefre's reform, the king would still be seen as a godly representative but now in a more inferior position as a child of god.

Djedefre is considered by some scholars(similar to Dobrev in 2004 CE) the creator of the Great Sphinx of Giza while others attribute this monument to his family, and successor, Khafre(2558- 2532 BCE). The Sphinx is the largest monolithic statue in the world depicting a reclining captain's body with the head and face of a king. Traditionally this king's face is accepted as Khafre, but Dobrev and others claim it may be Khufu's. It seems likely that it was created by Khafre since it's impeccably in line with his pyramid complex and the Sphinx's face seems to act Khafre's further than Khufu's.

The pyramid of Khafre is the Second-largest at Giza and his complex is

nearly as grand as his father's. Little is known of his reign but the Greeks(who called him Chephren) viewed him just as they had his father as a dictator who oppressed his people in the interest of erecting his grand mortuary monument. Egyptian textbooks indicate he followed his father's programs and model of government in placing power in the hands of his closest family members and maintaining tight control over programs and laws.

Khafre associated himself with the god Horus(as before lords had done), and the Sphinx was considered an image of the king as the god Harmakhet(' Horus in the Horizon'). Unlike the lords of the Early Dynastic Period, however, Khafre- and those who came after him- appertained to himself as a " Son of Horus", associated with the god but not the living god himself. The power of interpreting the will of the gods, though still within the king's sphere of influence, grew decreasingly the provenance of the priests who served those gods.

Following Khafre's death, the race was again intruded compactly when Baka, son of Djedefre, took the throne. He didn't indeed control time, however, before Menkaure(2532- 2503 BCE), Khafre's son came king. Menkaure(known as Mykerinos by the Greeks) is viewed positively by both the Greeks and the Egyptian textbooks. Like his father and forefather before him, Menkaure began erecting his pyramid and temple complex at Giza. Although today the Giza table is an ancient beach-swept point on the outskirts of Cairo, in the time of Menkaure it was a city of the dead inhabited by the living who watched for it. priests' homes, temples, workmen's casings, shops, manufactories, breweries, and all the aspects of a small city were present at Giza. Contrary to the popular belief that the pyramid of Giza was built by slave labor(specifically Hebrew slave labor), they were constructed by Egyptians, numerous of whom were largely professed workers who were paid for their time. The pyramid is allowed to represent the early mound, the ben-ben, which first rose from the waters of chaos on the morning of creation.

Although slave sloggers from Nubia, Libya, indeed Canaan, and Syria, were most probably used in the chases cutting gemstones or in the gold mines, they would not have been entrusted to produce the king's eternal home in the image of the first earth to rise from the waters. No slave diggings have been

discovered at Giza and no Egyptian records relate any event similar to that set down in the biblical Book of Exodus. Workmen's diggings, administrator's houses, and overseer's homes have all been set up and make clear that the work done at the Giza table in the Old Kingdom was performed by Egyptians working for compensation. Menkaure's pyramid and complex are lower than the other two and this signifies an important development in the history of the Old Kingdom and one of the reasons why it would collapse. The coffers necessary for the structure of the Great pyramid were no longer available in Menkaure's time but he still drew on what he could to produce an eternal home on par with his father's and grand- father's.

Menkaure's son and chosen successor, Khuenre, died while the pyramid was being built, which upset the dynastic race, and Menkaure himself died before the pyramid complex was completed. Although he reigned for some thirty years, he wasn't suitable to complete what his forerunners had done, and to numerous scholars(Verner and Watterson among them) this signifies the abating coffers at his command. His successor, Shepseskaf(2503- 2498 BCE), completed Menkaure's complex at Giza but was himself buried in a fairly modest mastaba at Saqqara. The lords, as preliminarily noted, were diverting enormous coffers to their mortuary monuments and complexes, but these temples and sanctuaries were decreasingly no longer under the king's control but that of the priests who administered them. After Shepseskaf's brief reign the 4th Dynasty came to an end and the 5th began with a much lower pledge than when Sneferu had succeeded Huni.

The 5th & 6th Dynasties & Collapse

It was Sneferu who had first associated his dynasty with the solar cult of the god Ra, but it was Djedefre who reduced the status of the king from a living god to the son of that god. The priests grew in power at the expense of the throne, however, the king was the representative of the gods on earth and commanded respect and power. Exactly how important respect and power were waning, however. The 5th Dynasty is known as the dynasty of the Sun

lords because the names of so numerous have the god Ra's name in them(generally given as Re). The first three of these lords(Userkaf, Sahure, and Kakai) would later be recognized as divinely appointed in the story The Birth of the lords from the Westcar Papyrus. The dynasty begins with the king Userkaf(2498- 2491 BCE), but a woman named Khenkaues, utmost presumably a son of Menkaure, features largely in the eulogies of the time as" Mother of Two lords of Upper and Lower Egypt" though it's unknown who those lords were. Her grave is on the fourth pyramid at Giza, and she was a very important figure, but little is known of her.

Userkaf is best known for the construction of the Temple of the Sun at Abusir. This structure marks an important departure from the part of the king on the morning of the 4th Dynasty and the morning of the end of Giza as the necropolis of the lords. The sun god Ra was now worshiped directly by the people through the services of the priesthood and the king's part as the direct representative of the god was lowered. Userkaf was succeeded by his son Sahure(2490- 2477 BCE) who built his mortuary complex at Abusir near the Temple of the Sun. Sahure was an effective sovereign, who organized the first Egyptian passage to the Land of Punt and negotiated important trade agreements with other nations. Punt was among his topmost achievements, however, as it would come to be an important source of numerous of Egypt's most prized coffers and, in time, regarded as a fabulous land of the gods.

Sahure built his own Temple to the Sun at Abusir and was the first to make use of the palmiform columns in Architecture which would come standard for columns throughout Egypt from also on(the well-known columns whose covers are shaped like win fronds). Sahure's military peregrinations and prudent use of coffers amended the country as substantiated by the elaborate work done on his mortuary complex and eulogies set up. He was succeeded by his son Neferirkare Kakai(2477- 2467 BCE). Eulogies indicate he was a good king and well-reputed, but little is known of his reign except that the priesthood grew indeed more important during his rule. His son, Neferefre(2460- 2458 BCE), succeeded him but died a short time into his reign, presumably around the age of 20. King Shepsekare succeeded him, but nothing is known of his reign. He was succeeded by Nyussere Ini(2445- 2422 BCE) during whose reign the priests of Ra gained further power. The

bureaucracy of the temples and mortuary complexes also increased, which placed adding strains on the royal storeroom which paid for the temple's keep and conservation. King Menkauhor Kaiu(2422- 2414 BCE) succeeded him, but Very little is known of his reign except that he was the last king to make a Temple to the Sun. He was succeeded by Djedkare Isesi(2414- 2375 BCE). Djedkare Isesi's origins are unknown. He's not considered the son of Menkauhor Kaiu but could have been related. His reign is marked by the expansive reformation of the bureaucracy and the priesthood in trouble to maintain a stable frugality. Djedkare Isesi rejected the traditional practice of erecting a temple to the sun god and reduced the number of priests necessary for the conservation of mortuary complexes.

He also organized the Second passage to Punt which amended Egypt and further strengthened ties with Punt. It's possible that Djedkare Isesi's departure from the cult of the sun god had to do with the development of the Osiris cult and their emphasis on eternal life through association with the god who had died and returned to life. Although the Osiris cult would not come popular until the period of the Middle Kingdom of Egypt(2040- 1782 BCE), substantiation explosively suggests that this former agrarian deity was formerly associated with death and rejuvenation during the Old Kingdom. The fact that Djedkare Isesi was reverenced by his cult for centuries after his death would support this claim.

The Osiris cult ultimately came wider and much further popular than the cult of Ra and Djedkare Isesi, as an early royal disciple of the cult, would have commanded great respect from Later members. The most significant aspect of Djedkare Isesi's reign, however, was the decentralization of the government at Memphis which placed lesser power in the hands of original officers. This was done to lessen the costs of the massive bureaucracy which had grown up during the 4th and before the 5th Dynasties. Although the idea might have made sense, it gave further power to the regions where original priests were formerly influential enough to order governmental directors about and so made the king's earlier sweats at abridging clerk's power nearly inapplicable. Djedkare Isesi was succeeded by his son Unas(2375- 2345 BCE) about whose reign little is known. Unas was the first king of Egypt to have the innards of his grave painted and marked with eulogies which have

come to be known as the pyramid textbooks. These eulogies show the king in fellowship with Ra and Osiris which lends further support to the claim that Djedkare Isesi was told by the cult of Osiris in reforming the priesthood of Ra in that the king who succeeded him(Unas) placed the two gods on equal footing in his grave.

The 6th Dynasty Decline & Collapse

When the 6th Dynasty began, the part of the king was formerly greatly lowered. During the reign of the first king, Teti(2345- 2333 BCE), original officers and directors were erecting further elaborate sepultures than nobility. According to the 3rd- century BCE annalist Manetho, Teti was boggled by his guards, a crime which would have been unbelievable preliminarily.

He was succeeded by Userkare(2333- 2332 BCE), who may have been behind the plot to bump off the king. His reign was short, and he was also succeeded by Meryre Pepi I(2332- 2283 BCE) under whose reign the nomarchs(original directors of the nomes) became more important. This trend continued with the reign of Merenre Nemtyensaf I(2283- 2278 BCE) and into that of Neferkare Pepi II(2278- 2184 BCE), who came to the throne as a child and died as an old man, marking an inconceivable reign of close to a hundred years.

During the long reign of Pepi II, the Old Kingdom steadily collapsed. The growing power of parochial nomarchs along with the priesthood eroded the authority of the central government and king. Pepi II was followed by Merenre Nemtyemsaf II(c. 2184 BCE) with a Very short reign, and the dynasty ended with Netjerkare(also known as Neitiqerty Siptah, 2184- 2181 BCE) who's linked by some scholars and Egyptologists(similar as PercyE. Newberry and Toby Wilkinson) as the Queen Nitocris from Herodotus' account(Histories, BookII.100) of an Egyptian queen who avenges her family's murder by drowning his killers at a feed. Newberry offers especially satisfying substantiation that Herodotus' report, considered by many myths, is accurate indeed though there's no Egyptian record of such an event. Pepi II had outlasted any successors to the throne and, in his after years, appears to

have been a fairly ineffective king. When a failure brought famine to the land, there was no longer any meaningful central government to respond to it.

The Old Kingdom ended with the 6th Dynasty as no strong sovereign came to the throne to lead the people. Original officers took care of their communities and had no coffers, nor felt the responsibility to help the rest of the country. As the 6th Dynasty passed away, Egypt sluggishly tumbled into the period now classified by scholars as the First Intermediate Period.

THE MIDDLE KINGDOM OF EGYPT

The Middle Kingdom(2040- 1782 BCE) is considered ancient Egypt's Classical Age during which it produced some of its topmost workshops of art and literature. Scholars remain divided on which dynasties constitute the Middle Kingdom as some argue for the after half of the 11th through the 12th, some the 12th to 14th, and some the 12th and 13th. The 12th Dynasty is frequently cited as the morning because of the vast enhancement in the quality of art and Architecture but these developments were only possible because of the stability the 11th Dynasty secured for the country.

The most generally accepted dates for the Middle Kingdom, also, are 2040-1782 BCE, which include the ultimate part of the 11th Dynasty through the middle of the 13th Dynasty. The 13th Dynasty was never as important or stable as the 12th and allowed an indigenous people known as the Hyksos to gain power in Lower Egypt, which ultimately grew strong enough to challenge the authority of the 13th Dynasty and usher in the period known as the Second Intermediate Period of Egypt(c. 1782-c. 1570 BCE). According to every estimation of the Middle Kingdom, Egypt reached its loftiest point of culture during the 12th Dynasty, and the inventions of this period told the rest of Egypt's history.

Designations similar to' Middle Kingdom' and' Second Intermediate Period' are constructs of 19th century CE Egyptologists in their attempt to make further manageable the long history of the country. The ancient Egyptians themselves used no similar names for their periods in history. Those Periods which are marked by the country's junction under a strong central government are called' kingdoms' while the years of schism or long-term political or social uneasiness are known as' intermediate periods.' Each of these periods has its own defining quality, including the Middle Kingdom, but scholars have claimed this period is more delicate to connect to any central image or accomplishment. It could be argued, however, that the physical substantiation of that metamorphosis is the defining characteristic. The literature and art of the Middle Kingdom are unlike any that came before

it and told everything which followed after. Indeed though the Middle Kingdom may not have the grand pyramid of Egypt's history or the power which lay in the future, the benefactions made by this period contributed tremendously to the description of Egyptian culture as it's honored in the present day.

Influence Of The First Intermediate Period

The Middle Kingdom rose following the First Intermediate Period(2181- 2040 BCE), a time when the central government was lowered nearly to the point of virtuality and the indigenous directors(nomarchs) governed their sections(nomes) directly until two kingdoms developed- Herakleopolis in Lower Egypt and Thebes in Upper Egypt- out of minor parochial metropolises and challenged each other for the supreme rule of the country. Under Napoleon Mentuhotep II(c. 2061- 2010 BCE) the autocrats of Herakleopolis were defeated and Thebes became the capital of Egypt. Mentuhotep was praised as an" Second Menes" about the first king of the Early Dynastic Period in Egypt(c. 3150- 2613 BCE) who originally united the country.

Although the Middle Kingdom autocrats tried to emulate those of the Old Kingdom of Egypt, and scholars have traditionally represented the Middle Kingdom as a return to the earlier paradigm, the political and social structure of the period was relatively different. The First Intermediate Period introduced a position of wealth and independence to the sections of Egypt which hadn't been in the Old Kingdom structure of a supremely important centralized government, and when that period ended with Mentuhotep II's reunification, those changes in the culture remained. Although the king was again the sovereign of all Egypt, inferior officers frequently lived and acted like small lords and there was an ease in upward mobility in the society which hadn't been ahead. These changes from the First Intermediate Period are most easily seen in the art and literature of the 12th Dynasty, which gives the Middle Kingdom its epithet of the Classical Age.'

The influence of numerous different sections of the country is seen in the Architecture, written workshop, eulogies, oils, and sepultures of the 12th Dynasty easily indicating that indigenous influences were eaten and admired and that cultural expression was more fluid at this time. The workshops of the Old Kingdom were commissioned and controlled by the king and are invariant in appearance and style, while those of the Middle Kingdom are much more varied. None of these changes could have come about, were it not for the transitional period known as the First Intermediate Period.

The First Intermediate Period & The Rise Of Thebes

After the collapse of the Old Kingdom following the 6th Dynasty, there was no strong central government in Egypt. This came about, in part, because of the great workshop commissioned by the lords of the 4th Dynasty who built the pyramid at Giza. King Sneferu, the first sovereign of the 4th Dynasty, initiated the construction of the pyramid and set the paradigm of diverting coffers and forcing them to erect mortuary complexes. His successors Khufu, Khafre, and Menkaure(the builders of the Giza pyramid) followed his illustration, but it's no accident that the pyramid of Khafre is lower and his complex less luxuriant than Khufu's Great pyramid or that Menkaure's is lower than Khafre's. The enormous coffers needed for these systems ran out as the Old Kingdom went on.

It wasn't just a problem of what it brought to make the pyramid complexes but also a matter of maintaining them. The conservation was left to the priests of the complexes and the original functionary, the nomarch, of the region, who entered plutocrats from the royal storeroom. As further plutocrats went to the sections from the capital at Memphis, those sections naturally increased in wealth, and with the rise in fashionability of the Cult of the Sun God Ra, the priests gained more wealth and power. This situation, combined with others of the time, brought about the end of the Old Kingdom. During the First Intermediate Period, these nomarchs who now had the power to control their own sections without regard for Memphis became lords of their regions. They passed and executed laws and gathered levies without

consulting with the lords who still tried to rule from the old capital.

The diversity of the regions of Egypt at this time can be seen in the art and Architecture which express each separate quarter's individuality. Thebes, at this time, was a major city on the banks of the Nile which had no further prestige than any other. The lords of Memphis moved their capital to Herakleopolis, maybe in trouble to gain further control over the larger population there, but remained as ineffectual as they had been in the old city. Around 2125 BCE a nomarch of Thebes named Intef challenged the authority of Herakleopolis and initiated a rebellion that set Thebes up as a rival to Herakleopolis. Intef's successors each gained further and further ground as Thebes grew in power and wealth. New and lesser sepultures were built and grander palaces until, with the ascent of Mentuhotep II and the defeat of Herakleopolis, Thebes came to be the capital of Egypt.

Mentuhotep II & The 11th Dynasty

Although Mentuhotep II came as the' Second Menes' who united Egypt and steered in the period of the Middle Kingdom, the path to that junction was initiated by Intef I and made clear by his successors. Mentuhotep I(c. 2115 BCE) followed Intef I's supremacy and conquered the girding nomes for Thebes, greatly enhancing its elevation and adding the city's power. His successors continued his programs, but Wahankh Intef II(c. 2112- 2063 BCE) is credited with some of the most important ways toward junction in taking the city of Abydos and claiming for himself the title' King of Upper and Lower Egypt.' Wahankh Intef II further strengthened the position of Thebes by ruling justly and commanding military peregrinations against Herakleopolis, which weakened the Memphite king's hold on their region. Mentuhotep II built on these early successes to eventually master Herakleopolis and, Later, to discipline those nomes who had remained pious to the old lords and award those who had recognized Thebes. Once the process of the junction was underway, Mentuhotep II turned his attention to governing, military feats, and structure systems.

Mentuhotep II's successor, Mentuhotep III(c. 2010- 1998 BCE) continued his programs and enlarged their compass. He transferred a passage to Punt and fortified the boundaries of the northeastern Delta. He was succeeded by Mentuhotep IV(c. 1997- 1991 BCE) about whom little is known other than that he transferred his vizier, a man named Amenemhat, on a passage to chase monuments. His entire seven-time reign is silent, but he most likely continued the programs of his forerunners successfully because when Amenemhat succeeded him as king the country was flourishing.

The 12th Dynasty Begins

Scholars who claim that the Middle Kingdom only truly begins with the 12th Dynasty do so because of the reign of Amenemhat I(c. 1991- 1962 BCE) and the culture his dynasty forged. His family would rule Egypt for the coming 200 years, maintaining a strong, united country and interacting significantly with bordering lands. When Amenemhat was vizier to Mentuhotep IV and was transferred with his passage to chase monuments for the king's design, he ordered a necrology made of amazing events which he endured. First, a gazelle gave birth on the stone which had been chosen for the lid of the king's box, signifying that the stone had been chosen correctly as it was blessed with fertility and life. Second, an unanticipated rainfall fell upon the party which, once it had passed, revealed a well large enough to water-soak the entire party. This necrology was Later interpreted to mean that Amenemhat was chosen by the gods to become king as the gods had easily allowed him to witness cautions many others had. The after Middle Kingdom work vaticination of Neferty enlarges on this idea by claiming to have been written before Amenemhat I's reign and" prognosticating" a king who'll" come from the south, Ameny, the justified, by the name" who'll rule a united Egypt and smite his adversaries. Amenemhat I, for reasons not entirely clear, left Thebes and set up his capital and court at a city called Iti- tawi, south of Memphis. The exact position of the city is unknown but was presumably near Lisht and was pertained to in documents simply as the' Residence.' The name Iti- tawi means' ' Amenemhat is he who takes possession of the Two Lands". Amenemhat may have moved the capital to the Lisht region to distance

himself from the former dynasty- those who had united Egypt by force- and present himself as the unprejudiced king of the whole nation.

Lisht was close to the old capital of Herakleopolis and near to the rich area of the Fayyum, so placing the court of the king there would gesture that this dynasty wasn't just Theban but open to all Egyptians. There seems to have been significant uneasiness at the court toward the end of his reign, and substantiation suggests he was assassinated. His death and the race which followed form the background for the famous Egyptian erudite textbook The Tale of Sinuhe.

The Classical Age Of The Middle Kingdom

Amenemhat I's successor was Senusret I(c. 1971- 1926 BCE), who bettered the structure of the country and initiated the kinds of grand structure systems that had characterized the Old Kingdom and represented the power of the king, including a temple to Amun at Karnak, which initiated the construction of the great temple complex there. Amenemhat I had followed the illustration of Wahankh Intef II and Mentuhotep II in granting power only to those most trusted in the family and limiting the power of the original nomarchs and priests. One of how he checked the nomarch's power was the creation of the first standing army. Before the 12th Dynasty, the Egyptian army was made up of selectees raised by the nomarchs and transferred to the king. Amenemhat I increased the power of the king by reforming the service so it was directly under his control.

Senusret I followed this same policy, which resulted in lesser wealth and power for the throne and a stable central government. The bureaucracy of the 12th Dynasty was so effective that, unlike that of the Old Kingdom, it kept wealth concentrated with the king but allowed for the growth and flourishing of individual sections without letting them grow too important. The king ruled all of Egypt, but individual officers were awarded for their fidelity. The lack of pressure between quarter officers and the crown allowed for great

success in structure systems, expansion of borders, defense, agrarian products, the advancements of metropolises and roads, and the development of art and literature. All of these advancements made Egypt one of the flush and most stable countries in the world at the time.

Senusret I began these programs by draining the lake at the center of the Fayyum through the use of conduits. This not only made the rich land of the lake bottom available for Agriculture but freed up the water for easier access by further people. He's responsible for the White Temple, a structure significant to archaeologists and scholars for listing all the names of the time on it. The White temple was destroyed and reclaimed for use in the Temple of Karnak but restored between 1927- 1930 CE and may still be seen today. Although the capital had left Thebes, the city wasn't neglected as the construction of temples there- especially the great Temple of Karnak- continued throughout the Middle Kingdom and on into the New Kingdom.

Art In The Middle Kingdom

Cultural expression, although still employed for the glory of the king or the gods, set up the new subject matter during the Middle Kingdom. Indeed a Gadarene examination of Old Kingdom textbooks shows they were large of a type similar to eulogies on monuments, pyramid textbooks, and theological workshops. In the Middle Kingdom, although these kinds of eulogies are still seen, true literature developed which dealt not just with lords or gods but the lives of common people and the mortal experience. workshop similar to the Lay of the Harper question whether there's life after death as does disagreement Between a Man and his Ba(his soul). The best-known and most popular prose workshops similar to The Tale of the Shipwrecked Sailor and The Tale of Sinuhe also come from this period.

Form and oil also frequently concentrate on diurnal life and common surroundings. oils of aqueducts and fields, of people fumbling or walking, are more common at this time. Images of everyday life and conditioning were painted in sepultures so that the soul would be reminded of the life it had left

before on earth and move toward the Field of Doormats, the paradise of the afterlife, which was a glass image of what had been left before. Statuary came more realistic and new ways were developed to produce sharper and further life- suchlike creations. Temple structure, following the great mortuary complex of Mentuhotep II at Thebes, worked to produce a flawless relationship between the structure and the girding geography which redounded in nearly every temple built in the 12th Dynasty mirroring Mentuhotep II's to lesser or lower degrees. The lords of the 12th Dynasty encouraged this kind of expression and their cordial relationship with the original nomarchs made the 12th Dynasty one of the topmost in the history of Egypt.

The King & The Nomarchs

Senusret I was succeeded by Amenemhat II(c. 1929- 1895 BCE) who may have ruled concertedly with him. A distinctive point of the Middle Kingdom is the practice of co-regency whereby a youngish man, the king's chosen successor(generally a son) would rule with the king to learn the position and insure a smooth transition of power. Scholars are divided on whether this practice was observed, although at points similar as with Amenemhat II and his successor Senusret II(c. 1897- 1878 BCE) there's no mistrustfulness.

The practice of co-regency is suggested by double dates for two autocrats on sanctioned cartouches but the meaning of those double dates isn't clear. Little is known of Amenemhat II's reign, but Senusret II is known for his good relations with the indigenous nomarchs and increased substance for the country. It's intriguing to note that, under Senusret II's reign especially, the original officers prospered just as they had toward the end of the Old Kingdom and yet this didn't beget the problems for the crown which it had ahead. These original officers were extremely devoted to their lords as substantiated by their lives sculpted into sepultures similar to those at Beni Hassan(indeed though these are presumably idealized). These sepultures are

each large and well-drafted, attesting to the wealth of their possessors, and all were for nomarchs or other indigenous directors, not for kingliness.

Senusret III & Egypt's Golden Age

Senusret II was succeeded by Senusret III(c. 1878- 1860 BCE), the most important king of the period whose reign was so prosperous he was deified in his continuance. Senusret III is considered the model for the legend of Sesostris, the great Egyptian Pharaoh who, according to Herodotus, campaigned in and settled Europe and, according to Diodorus Siculus, conquered the entire given world. Senusret III is the stylish seeker as a base for Sesostris as his reign is marked by military expansion into Nubia and an increase in wealth and power for Egypt. The prestige of the nomarch declined during Senusret III's reign and the title vanishes from the sanctioned records suggesting the position was absorbed by the crown. This interpretation is supported by the institution of larger sections under the control of the central government. The individual families who had held the position don't feel to have lost their status, however, as the sepultures at Beni Hassan mentioned before attest. numerous of the lives inscribed tells the story of a former nomarch who became a royal director devoted to the king.

Senusret III was the epitome of the legionnaire-king and embodied the Egyptian artistic value of military skill and decisive action. At the head of his army, he was considered insurmountable. His campaigns into Nubia expanded Egypt's boundaries and the bastions he built along the border fostered trade. He also led a passage into Palestine and Later increased trade relations with that region. Although the Middle Kingdom was a stable time of great substance, one still finds substantiation of query in the literature and other eulogies of the period. The Lay of the Harper mentioned before, for illustration, questions the actuality of an afterlife and encourages a more empirical view. The Execration textbooks, objects upon which spells were written to destroy one's adversaries, are more multitudinous during the Middle Kingdom than in any other period in Egypt's history. The Egyptians believed in sympathetic magic whereby one could elevate a friend, or destroy

an adversary, by working with an object which represented them.

The Execration textbooks were complexion objects, occasionally statues, with the names of one's adversaries written on them and a verse one would recite before smashing the object. As the piece was destroyed, so would one's adversaries. Senusret III's campaigns and military success assured the Egyptians of safety, but the number of these objects set up during this period indicates that, as Egypt grew more secure and fat, the people grew more fearful of loss. The literalism of the literature of the New Kingdom could be interpreted to reflect people's growing concern with the present, rather than an idealized afterlife, as their diurnal lives came more comfortable and they set up what they had further to lose than ahead. An illustration of this kind of fear can be read in the Ipuwer Papyrus(The Admonitions of Ipuwer) in which a scribe plaintively laments the loss of a golden age and the terrible conditions of the present. Although the Ipuwer Papyrus has been interpreted as history concerning the First Intermediate Period its literature expresses the common mortal experience of hankering for a golden age, a time when everything was beautiful, as varied to a present of query and fear. The pictorial images in the Ipuwer Papyrus convey easily how years have changed for the worse which has encouraged a nonfiction reading of it as about the First Intermediate Period, but the work makes further sense when read as an expression of fear of loss in the present, in the Middle Kingdom, and the kind of chaos which one should anticipate.

The pen goes to great lengths to make sure the reality of such a loss is keenly endured by the anthology. This fear of the loss of material goods, and social stability- indeed all that one knew- could be regarded for the rise in fashionability of the Cult of Osiris at Abydos and the adding veneration of Amun at Thebes. Amun combined the previous aspects of the sun god Ra and the creator god Atum into each- important god whose priests(like those of Ra in history) would ultimately amass more land and wealth than the pharaohs of the New Kingdom and would ultimately trip the New Kingdom. Osiris, firstly a fertility god, would come known as Lord and Judge of the Dead, the deity who determined where one's soul would spend eternity, and his cult would come the most popular, incorporating eventually that of his woman Isis. Both of these gods promised stability in one's fleshly trip and eternal life beyond

the grave. Senusret III paid special attention to the city of Abydos, where Osiris' head was allowed to be buried, and transferred representatives there with gifts for Osiris' statue. Abydos developed into a fat city during this time, the most popular place of passage in all of Egypt, with the most coveted necropolis. People wanted to be buried near Osiris to have a better chance of impressing him when their time came to stand before him at the judgment.

At the same time, Amun's Temple at Karnak was continually being added to. This temple was devoted to Amun, Lord of the Sky and Earth, who would come to be known as Amun- Ra, King of the Gods of Egypt. Amun assured religionists of his constant vigilant care during their lives and the durability of harmony. The literalism of the erudite and cultural workshop of the time can be seen as reflected in the religious developments which promised unbroken durability of one's present life. As the afterlife, presided over by Osiris, was seen as a direct reflection of one's present life, and one's present life was defended by Amun, one had no reason to sweat change because there would be none. Death was only another change in the course of one's life, not the end of it. The delineations of the afterlife at this time came just as pictorial and realistic as those of common scenes from everyday life.

The End Of The 12th Dynasty

This literalism indeed extends to how Senusret III is portrayed artistically. Whereas former lords of Egypt are always depicted in statuary as youthful and strong, those of Senusret III are realistic and show him at his factual age and looking worn and tired from the liabilities of rule. This same literalism is apparent in the statuary of his son and successor Amenemhat III(c. 1860-1815 BCE), who's represented in statuary both immaculately and really. Amenemhat III boasted of no great military palms but built nearly as numerous monuments as his father and was responsible for the great mortuary temple at Hawara known as' The Labyrinth,' which Herodotus claimed was more emotional than any of the ancient prodigies of the world.

He was succeeded by Amenemhat IV(c. 1815- 1807 BCE), who continued

his programs. He finished his father's structure systems and initiated numerous of his own. Military and trade peregrinations were launched over multitudinous years during his reign and trade flourished with metropolises in the Levant, especially Byblos, and away. The policy of the co-regency, if it was actually followed, which had assured a smooth transition of power from sovereign to the sovereign, now died in the case of Amenemhat IV who had no manly heir at law to bachelor for success. Upon his death, the throne went to his family(or woman) Sobekneferu(c. 1807- 1802 BCE) about whose reign little is known. Sobekneferu is the first woman to rule Egypt since the Early Dynastic Period unless one accepts the queen Nitiqret(Nitocris) of the 6th Dynasty of the Old Kingdom as literal. The debate over the historicity of Nitocris has been going on for decades and is not near to a resolution but numerous scholars(Toby Wilkinson and Barbara Watterson among them) now accept her as a factual person rather than a myth Herodotus created.

That way, Sobekneferu reigned centuries ahead of Hatshepsut, the woman frequently cited as Egypt's first womanish monarch and ruled with full royal powers as a man. A woman named Neithhotep(c. 3150 BCE) and another, Merneith(c. 3000 BCE), are allowed to have ruled in their names and by their authority in the Early Dynastic Period but these claims are queried. Merneith may have only been a regent for her son Den and Neithhotep, whose character as a reigning monarch relies largely on the majesty of her grave and eulogies, could have simply been recognized as a great king's woman and mother. Unlike Hatshepsut, whose statues decreasingly portray her as a joker, Sobekneferu is easily depicted as a womanish monarch. She either refurbished or innovated the city of Crocodilopolis south of Hawara in honor of her patron god Sobek and commissioned other structure systems in the great tradition of the other autocrats of the 12th Dynasty. When she died without an heir at law the 12th Dynasty ended and the 13th began with the reign of Sobekhotep I(c. 1802- 1800 BCE). The 12th Dynasty was the strongest and most prosperous of the Middle Kingdom. As van de Mieroop notes," All but the last two autocrats of the 12th Dynasty built pyramids and mortuary complexes in the surroundings and filled them with royal statuary, relief puppets, and the suchlike"(102). The 13th Dynasty would inherit the wealth and the programs but would not be suitable to make any great use of them.

The End Of The Middle Kingdom

The 13th Dynasty is traditionally seen as weaker than the 12th, and it was, but exactly when it began to decline is unclear because the literal records are partial. Certain lords, similar to Sobekhotep I, are well attested but they come less so as the 13th Dynasty continues. Some lords are only mentioned in the Turin King's list and nowhere differently, some are named in eulogies but not in lists. Manetho's king list, which is regularly consulted by Egyptologists, fails in the 13th Dynasty when he lists 60 lords ruling for 453 years, an insolvable duration, which scholars interpret as a mistake for 153 years(Van de Mieroop, 107).

The claim that the dynasty lasted for 150 years after Sobekhotep I is also presumably wrong in that the Hyksos were forcefully established as a power in Lower Egypt by c. 1720 BCE and were in control of that region by c. 1782 BCE. The 13th Dynasty seems to have continued the programs of the lords of the 12th and kept the country unified but, as far as the partial records indicate, none of them had the particular strength of the former lords. Separate political realities began to spring up in Lower Egypt, the Hyksos being the topmost, and the capital at Itj- tawi doesn't feel to have had the coffers to control any of them. Mortuary complexes, temples, and steles were still raised during this time and documents show the effective bureaucracy of the 12th Dynasty was still in place but the instigation which propelled Egypt throughout the 12th Dynasty was lost.

As with the transition from the period of the Old Kingdom to the First Intermediate Period, the change from the Middle Kingdom to the Second Intermediate Period is frequently characterized as a chaotic decline. Neither of these characterizations is accurate. The 13th Dynasty faltered and a stronger power rose to take its place. Although the later Egyptian histories would characterize the time of the Hyksos as a dark period for the country, the archaeological record argues else. The Hyksos, although they were nonnatives, continued to admire the religion and culture of Egypt and feel to

have served the country further than chroniclers give them credit for. The Second Intermediate Period, during which the Hyksos ruled Egypt, may not have been the chaos it's presented as but still couldn't approach the heights of the Middle Kingdom. There was, in fact, some loss of culture similar to that of the iconographic script and the rise of the hieratic script.

There's also substantiation that cultural achievements were of a lower quality during the Second Intermediate Period. The fear of loss apparent in the textbooks of the Middle Kingdom was realized with the dissolution of the 13th Dynasty and the incoming of another period of schism and query. Later Egyptian pens would differ from the Middle Kingdom with the supposed lawlessness which anteceded and succeeded it and raised it to the status of a golden age. The achievements of the period, especially of the 12th Dynasty, are inarguable and would continue to elevate the culture of ancient Egypt for the rest of its history.

THE NEW KINGDOM OF EGYPT

The New Kingdom(c. 1570-c. 1069 BCE) is the period in Egyptian history following the schism of the Second Intermediate Period(c. 1782- 1570 BCE) and antedating the dissolution of the central government at the launch of the Third Intermediate Period(c. 1069-c. 525 BCE). This is the time of Imperial Egypt when it became an empire. It's the most popular period in Egyptian history in the present day with the best-known pharaohs of the 18th Dynasty similar as Hatshepsut, Thuthmoses III, Amenhotep III, Akhenaten, and his woman Nefertiti, Tutankhamun, those of the 19th Dynasty like Seti I, Ramesses II(The Great), and Merenptah, and of the 20th Dynasty similar as Ramesses III. It was during the new area that these Egyptian autocrats are known as" pharaohs", meaning" Great House", the Greek word for the Egyptian Per-a-a, the designation of the royal hearthstone. Before the New Kingdom, Egyptian monarchs were known simply as" lords" and addressed as" your majesty". The fact that the word" pharaoh" is so generally used to source any Egyptian sovereign from any period attests to the impact the New Kingdom has had on the ultramodern- day understanding of Egyptian history.

The New Kingdom is the most fully proven period in Egyptian history. knowledge had expanded during the Middle Kingdom(2040- 1782 BCE) and the Second Intermediate Period so that, by the time of the New Kingdom, further people were writing and transferring letters. Further, Egypt was now in contact with other foreign powers through political relations and trade which needed written contracts, covenants, letters between lords, and bills of trade. The operation of the conglomerate also needed a large regulatory network which, of course, generated a vast quantum of written material much of which is still extant. During the Second Intermediate Period the foreign lords known as the Hyksos ruled in Lower Egypt from Avaris, the first time outlanders had managed to amass the kind of wealth and power to enable them to become a political force in Egypt. The Hyksos were driven out by Ahmose I(c. 1570- 1544 BCE), author of the 18th Dynasty and the New Kingdom period, who incontinently set about securing and also expanding the borders of Egypt to give a buffer zone against any further invasions.

Later pharaohs, most specially Thuthmoses III, expanded these buffer zones

into an empire. This conglomerate would elevate Egypt's status on the transnational stage, making her a member of the coalition ultramodern chroniclers call the" Club of Great Powers" along with Assyria, Babylon, the Hittite New Kingdom, and the Kingdom of the Mitanni all of whom shared in trade and political connections. The 18th, 19th, and beforehand 20th Dynasties brought Egypt to its height of power but during the ultimate part of the 20th Dynasty(known as the Ramessid Period) that power began to wane as the priests of Amun gained lesser wealth and influence and the status of the pharaoh lowered. The power of the Cult of Amun can best be appreciated by the size of the temple to the god at Karnak which every sovereign of the New Kingdom contributed.

By the end of the New Kingdom, there were over 80,000 priests employed by the temple at Thebes alone, not counting other metropolises in colorful sections. The most notable of these priests were richer and possessed more land than the pharaoh. The consistency and strength which characterized the 18th and 19th Dynasties steadily were lost during the 20th. The New Kingdom ended when the priests of Amun grew strong enough to assert their power at Thebes and divide the country between their rule and the pharaoh's at the city of Per- Ramesses. With the loss of a strong central government and monarch, Egypt entered the period known as the Third Intermediate Period which is characterized by a steady decline in power and concludes with the Persian irruption of Egypt in 525 BCE.

Beginning Of The New Kingdom

The Middle Kingdom had been a time of concinnity and substance which dissolved during the 13th Dynasty so that by c. 1782 BCE a new power had been suitable to rise in the north of Egypt, that of the Hyksos. The Hyksos were Semitic peoples who established a seat of power at Avaris in Lower Egypt while, at the same time, the Kingdom of Kush rose in the south in Upper Egypt. These two powers were enabled to establish themselves so forcefully because of the neglect of the ultimate part of the 13th Dynasty. The

rule of the Hyksos and, to a lower extent, the rise of Kush, characterize the period that 19th and 20th century CE scholars named the Second Intermediate Period. Although Egyptian pens of the New Kingdom, and Later, would characterize the time of the Hyksos as a time of chaos and destruction, the archaeological record as well as substantiation from the time-show this is an erudite magnification intended to differ the greatness of a strong, unified country(similar as prevailed in the New Kingdom) with the schism that came before it. All substantiation points to a cordial, if not warm, the relationship between the foreign lords at Avaris and the Egyptian autocrats at Thebes until the wars broke out which eventually resulted in the expatriation of the Hyksos from Egypt.

Further, the Hyksos introduced several artistic inventions, especially in warfare, which the Egyptians made use of in erecting their conglomerate. Scholars Brier and Hobbs write The war with the Hyksos began when the Egyptian king Seqenenra Taa(also known as Ta'O) interpreted a communication from the Hyksos king Apepi as a challenge and went to war with him. Ta'O was killed, most probably in battle, and the cause was taken up by Kamose of Thebes(presumably Ta'O's son) who claimed palm over the Hyksos after destroying the city of Avaris. Later eulogies from the time, and the archaeological record, show that Avaris was still a Hyksos fort in the time of the coming king, Ahmose I, who fought three battles to take it and drove the Hyksos first to Palestine and also to Syria. With the defeat of the foreign lords and their expatriation from Egypt, Ahmose I re-established his borders, pushed the Kushites further to the south, unified the country under his rule from the city of Thebes, and therefore initiated the period of the New Kingdom.

The 18th Dynasty

Ahmose I understood that the Hyksos had been suitable to establish themselves so forcefully because they had been allowed to by earlier Egyptian monarchs. He thus decided to produce buffer zones around Egypt to secure the borders and fortified neglected agreements at crucial spots to guard

the country. Ahmose I's struggle against the Hyksos brought him and his army into contact with the regions of Palestine and Syria where he continued his campaigns as well as leading military peregrinations south against the Kingdom of Kush in Nubia. When he died he had consolidated his rule and secured the country leaving a stable political and profitable situation for his successor Amenhotep I(c. 1541- 1520 BCE).

Amenhotep I maintained his father's programs and emulated him as a legionnaire king in eulogies but presumably only led campaigns in Nubia. There are no records of him leading peregrinations into Palestine or Syria but he may have since those regions remained secure during his reign and that of his successor. Amenhotep I is best known for his benefactions to the trades and religious developments. The Book of Coming Forth by Day(more known as The Egyptian Book of the Dead) attained its final form under his reign and he was the patron of the artist's colony of Deir el-Medina, the vill responsible for work done on the sepultures in the Valley of the lords where the great pharaohs were buried. He concentrated his sweat on creating temples, stelae, and securing the borders but made no serious attempts at expanding Egypt's home. Upon his death, he was deified as the god of the crafters of Deir el-Medina and was reverenced by a funerary cult in his name. He was succeeded by Thutmose I(1520- 1492 BCE) who incontinently began campaigns to broaden Egypt's reach.

Thutmose I. put down a rebellion in Nubia which broke out shortly after he came to the throne, tête-à-tête killing the Nubian king and hanging his body from his boat's prow as a warning to other revolutionists. He also expanded Egypt's hold on Nubia further south before turning his attention to Palestine and Syria. He added to the great Temple of Karnak at Thebes and built multitudinous other temples and monuments throughout Egypt. He was succeeded by Thutmose II(1492- 1479 BCE) about whose reign little is known because he was incontinently overshadowed by his more important half- family Hatshepsut.

Thutmose II was the son of Thutmose I by a lower queen while Hatshepsut was Thutmose I's licit son and, according to her eulogies, his designated heir at law. Thutmose II married Hatshepsut to secure his race after Thutmose I's

death but no records survive which suggests he ever had any real power. He may have ordered military peregrinations into Syria but led none himself and it's allowed that these campaigns were commissioned by his half-family/ woman. Hatshepsut(1479- 1458 BCE) is among the most important and successful of the New Kingdom monarchs. She had one child with Thutmose II and he had another with a minor woman whom he designated as successor, Thutmose III(1458- 1425 BCE). Hatshepsut was named regent of Egypt upon Thutmose II's death and presumably co-ruled with the child Thutmose III but she had been the power behind her hubby's reign and continued to do as she allowed stylishly after his death.

Hatshepsut is responsible for further structure systems than any other Egyptian sovereign except for Ramesses the Great(1279- 1213 BCE). She organized and commissioned the most successful passage to the Land of Punt, contributed her workshop to the temple at Karnak, and ruled in peace with Nubia to the south. Her structure systems were so beautiful, and so multitudinous, that Later pharaohs claimed them as their own. They were suitable to do this because, eventually around 1458 BCE, Hatshepsut's name was removed from all her monuments, including her magnificent complex at Deir el- Bahri. It's unclear why her name was removed, or by whom, but it seems it was the work of her successor Thutmose III who tried to spot the reign of a womanish pharaoh to maintain the traditional gender places in the culture. He may have felt that a strong and successful womanish sovereign would empower other women to seek power and so upset the natural balance.

Thutmose III was handed a prosperous and stable nation in 1458 BCE and took no time to begin perfecting it. It was Thutmose III who creates the Egyptian Empire which would be maintained by his successors. He used the war chariot inherited from the Hyksos, as well as citation munitions and superior tactics, to master the girding nations and expand Egypt's sphere further than it had ever reached in history. In 20 years he led at least 17 different military campaigns, subduing kingdoms from Libya to Syria into Egyptian subjects and extending Egypt's control in the south from the area around Buhen down to Kurgus. His eulogies and monuments tell his story so fully he's regarded as one of the best-proved autocrats in Egyptian history after Ramesses II. He was succeeded by his son Amenhotep II(1425- 1400

BCE) who, like his father, inherited a strong and secure area and bettered it. He wasn't as active in military campaigns as his father but commissioned multitudinous structure systems and concluded peace covenants and trade documents with other nations similar to the Mitanni. His successor, Thutmose IV(1400- 1390 BCE), continued his programs. Thutmose IV is considered a usurper, indeed though he's the licit son of Amenhotep II, grounded upon interpretations of his famous Dream Stele which tells the story of how he came to the throne. He's best known as the pharaoh who restored the Great Sphinx at Giza. He was succeeded by Amenhotep III(1386- 1353 BCE) who's also considered one of the most successful and important autocrats of Egypt. Amenhotep III reigned over Egypt at one of its loftiest points culturally, politically, and economically. His reign is among the most opulent in the history of Egypt and he constantly used his wealth in dealings with other countries to blandish them into doing what he wanted. He maintained a stable rule of the country, expanded its borders, and devoted himself to the trade and structure systems. numerous of the most emotional Egyptian monuments come from his reign.

During his time, however, the priests of Amun began to acquire further and further wealth. They possessed more land than the king and made use of it to further enrich themselves. Amenhotep III tried to quell their growing power by aligning himself with a minor god, Aten, represented by a sun slice. It seems he allowed the power of the pharaoh behind the cult of Aten would increase the prestige of those priests at the expense of those of Amun. His plan didn't work but it did elevate the god Aten who would feature prominently in the reign of Amenhotep's son and successor.

Amenhotep IV is better known as Akhenaten(1353- 1336 BCE) the pharaoh famous for constituting deism in Egypt and banishing the old gods. The time of his reign has come to be known as the Amarna Period because the Egyptian capital was moved from Thebes to ultramodern- day Amarna. He came to the throne as Amenhotep IV but, in the fourth or fifth time of his reign, changed his name to Akhenaten, abolished the old religion- especially the cult of Amun- and elevated the god Aten to the position of the one true god. Only the Cult of Aten was viewed as a licit religious body; all the temples to the other gods were closed and their deification was proscribed. At

the great Temple of Amun at Karnak, which he also closed, he built a temple to Aten. Akhenaten moved the capital from Thebes to a new city he'd built, Akhetaten, to which he retired and largely neglected affairs of state. His woman was the famous Nefertiti(c. 1370- 1336 BCE) best known for the magnific bust created by the sculptor Thutmose.

Akhenaten's reforms have long been regarded as sincere trouble at religious reformation but may have simply been his most effective result to the problem of the growing power of the Cult of Amun. As noted, the priests of Amun were a cause of concern to Akhenaten's father whose sweat at bridling the cult died. Akhenaten effectively annulled the power of the priests by outlawing their cult and banishing their god. Upon Akhenaten's death, he was succeeded by his youthful son Tutankhaten who fleetly changed his name to Tutankhamun(1336- 1327 BCE), moved the capital back to Memphis, restored the religious center of Thebes(which also held political significance),re-opened the temples, and brought back the old religion to Egypt. Although he initiated important reforms which stabilized the country, he's best known for his magnificent grave discovered in 1922 by Howard Carter. Tutankhamun was married to his half-family, Ankhsenamun, until his death at the age of roughly 18.

Ankhsenamun may have also married the vizier Ay(conceivably 1324- 1320 BCE) who, according to some scholars, succeeded Tutankhamun or she may have tried to rule on her own. A letter from her to the Hittite king Suppiluliuma I(1344- 1322 BCE) asks for one of his sons in marriage whom she'd make an Egyptian king. This son was transferred by the king but was boggled upon reaching Egypt and it has been suggested this was carried out either by Ay or Horemheb. Whatever part Ay played in the race, Ankhsenamun vanished shortly after Tutankhamun's death and the general Horemheb came to power, devoting himself to restoring Egypt to her former glory.

Horemheb(1320- 1295 BCE) went to great lengths to wipe the Amarna Period lords from Egyptian history by destroying all the monuments and eulogies of Akhenaten, including demolishing his temple at Karnak so completely that no trace was left of it. The only way Later chroniclers learned

of Akhenaten's reforms was because Horemheb used the ruined monuments, stelae, and eulogies as filler in other systems. Horemheb supported the old religion and the traditions of ancient Egypt. Under Akhenaten's reign connections with other nations, and the structure of Egypt itself had been neglected. Horemheb restored Egypt to its former elevation indeed though he couldn't raise it to the height it had known under Amenhotep III. He died without an heir at law and was succeeded by his vizier Paramesse who took the throne name Ramesses I(1292- 1290 BCE) who began the 19th Dynasty.

The 19th Dynasty

Ramesses I was a senior man when he came to the throne and fairly snappily appointed his son, Seti I, as his successor. Ramesses I continued the work begun by Horemheb in rebuilding Egypt's temples and sanctuaries and adding to the great Temple of Amun at Karnak. He authorized Seti I to carry out military peregrinations to win back homes lost during the reign of Akhenaten. When he died, Seti I(1290- 1279 BCE) took the throne and continued the reformation and revivification of Egypt, adding his own traces to the grand design at Karnak and fixing his successor for the rule. His son, Ramesses II(known as The Great, 1279- 1213 BCE) is the stylish known pharaoh of Egypt in the ultramodern day because of his long association with the unnamed Egyptian sovereign in the biblical Book of Exodus and his definition in film acclimations of that story.

The factual Ramesses II wasn't the pharaoh of the Exodus story and there are several very strong arguments clarifying this. Among them is the fact that, further than any other pharaoh in history, Ramesses II proved his reign completely. This king left more monuments and eulogies behind than any other and yet nowhere in any of these is there any citation of Hebrew slaves, pestilences, or the mass migration of upwards of 600,000 people from Egypt.

Ramesses II famously defeated the Hittites at the Battle of Kadesh in 1274 BCE, a feat he was most proud of(although the battle was further of a draw), and inked the world's first peace convention. He also stopped an irruption by

the Sea Peoples and secured the country against further attacks. He's routinely depicted as a great huntsman and legionnaire- king, an image he encouraged, indeed though he led many, if any, campaigns after Kadesh. Egypt flourished under the reign of Ramesses II. He built so numerous monuments and left so numerous eulogies that there's no ancient point in the country that doesn't bear some citation of his name. In trouble, maybe, to secure the northern regions of the country he moved the capital from Thebes to a new city he built at Avaris called Per- Ramesses(also known as Per-Ramesu) which he divided into diggings each devoted to a god, two Egyptian divinities and two Asiatic, suggesting he was trying to blend Egyptian culture with that of Syria- Palestine.

Whatever his provocation in moving the capital, it would later prove a mistake in that it allowed the priests of the Cult of Amun at Thebes to consolidate power to the point where they would compete with the pharaohs.

Ramesses II lived to be 96 years old and, when he died, his people couldn't flash back a time when he hadn't been king. His death caused widespread fear among the crowd who were facing a future without Ramesses II as king. He was succeeded by his son Merenptah(1213- 1203 BCE) who was nearly 60 years old when he came to power. Merenptah was the thirteenth son of Ramesses II and wasn't his chosen successor. He only became pharaoh because all of his sisters had died in the course of their father's long life and reign. Merenptah snappily aligned himself with his father's image as legionnaire king defeating the Libyans in battle and driving back an irruption of the Sea Peoples.

His account of his campaigns includes the famous Merenptah Stele which provides the first citation of the people of Israel as a lineage. He was succeeded by Amenmesse(1203- 1200 BCE) who was a usurper trying to take power from the due heir at law Seti II(1203- 1197 BCE). Amenmesse was most probably a son of Merenptah but not the chosen successor. Substantiation suggests that Amenmesse tried to abolish any substantiation of Seti II, seized power at Thebes and extended it south through Nubia, and forced his kingship on the court.

His date of death is unknown but he vanishes from the record after 1200 BCE while Seti II's reign extended to 1197 BCE. He followed the precepts of Merenptah and initiated his own structure systems including advancements and additions to the Temple of Karnak. He was succeeded by Merenptah Siptah(1197- 1191 BCE) who came to the throne as ten years old and died around the age of sixteen. His mammy Twosret(also known as Tausret, 1191- 1190 BCE) reigned with him as regent and succeeded him at his death. Twosret ruled two further years before she died and was succeeded by Setnakhte(1190- 1186 BCE) a usurper who innovated the 20th Dynasty of Egypt.

The 20th Dynasty

The apparent confusion of rule following the death of Merenptah suggests that the race of Egyptian lords was broken allowing usurpers to ignore the earlier traditions. This would have been a serious breach of the conception of ma'at(harmony, balance) if it had been permitted or blinked. Amenmesse was defeated in his attempts but Setnakhte was accepted; suggesting that Setnakhte wasn't so obviously a usurper and was most likely one of the sons of Seti II. Setnakhte stabilized the government but records from his reign appear confused. He may have driven off another irruption of the Sea Peoples or could have simply been repeating a story concerning Egypt's history. He was succeeded by Ramesses III(1186- 1155 BCE) best known for defeating the Sea Peoples and driving them from the beachfront of Egypt for the last time. Ramesses III's eulogies regarding his battle with the Sea Peoples encourage the claim by some scholars that Setnakhte had fought them preliminarily but this claim isn't extensively supported.

Ramesses III is the last strong pharaoh of the New Kingdom. The power of the priests of Amun had continued to grow; formerly Horemheb revived the old religion and their steady ascent drew profit and influence down from the throne. As in the time of Akhenaten, the priests of Amun held further land than the pharaoh and commanded lesser authority in the businesses.

This situation would worsen throughout the Ramessid Period of the 20th Dynasty. Ramesses III maintained a strong central government, secured the borders, and kept Egypt prosperous but the conglomerate was slipping down from him. The office of the pharaoh of Egypt no longer commanded the kind of respect it had preliminarily because the priests of Amun fulfilled the part of a conciliator with the gods. Ramesses III was wounded in an assassination attempt orchestrated by one of his lower women and Later died of his injuries. His successor, Ramesses IV(1155- 1149 BCE), only came to the throne because his aged sisters had died.

He tried his best to emulate the great pharaohs of history, and negotiated several structure systems while floundering to maintain the shrinking conglomerate, but died after a short reign. He was also succeeded by his son Ramesses V(1149- 1145 BCE) who plodded to maintain power against the priests of Amun and hold together the conglomerate. His successor, Ramesses VI(1145- 1137 BCE), continued this struggle with no better success. rather than great accomplishments in battle or monumental systems, Ramesses VI is best known among ultramodern day chroniclers for his grave but not for any great riches set up outside. When Ramesses VI's grave was built the workmen inadvertently buried the before the grave of Tutankhamun, keeping it safe from grave stealers until the 20th century CE. He was succeeded by Ramesses VII(1137- 1130 BCE), also Ramesses VIII(1130- 1129 BCE) about whom nothing is known, also Ramesses IX(1129- 1111 BCE), Ramesses X(1111- 1107 BCE) and Ramesses XI(1107- 1077 BCE). All of these pharaohs plodded to maintain the conglomerate in the face of invasions from outside forces and internal struggles with the priests of Amun. An occasion relating to these struggles, however far from clear, has to do with a man named Amenhotep, High Priest of Amun, who was ousted from his office by the vizier Pinehasy who also had to flee south to Nubia.

Amenhotep seems to have been reinstated by Ramesses XI during the period known as Whm Mswt(Wehum Mesut) which has to do with a revitalization of culture but seems the time when the power of the Egyptian monarchy declined fleetly. Although some ancient fractions of records seem to indicate Amenhotep the High Priest was restored to his position at Thebes, others claim he was succeeded by another clerk named Herihor who was important

enough to rule Egypt from Thebes, dividing the country with Ramesses XI. Unlike the rest of the New Kingdom, the records from this time are less complete and numerous are partial. The only aspect of the time which does feel clear, however, is that the priests of Amun now had enough power to control the pharaoh from Thebes.

Fall Of The New Kingdom

This division of rule between Thebes in Upper Egypt and Ramesses XI's reign in Lower Egypt resulted in the same kind of schism which characterized the First and Second Intermediate Periods. Again there was no strong central government in Egypt and the programs of history which had saved the conglomerate were no longer effective. Historian Margaret Bunson writes how the Ramessid pharaohs had" little military or executive capability" after Ramesses III and that" the 20th Dynasty, and the New Kingdom, was destroyed when the important priests of Amun divided the nation and commandeered the throne"(81).

Ramesses II's decision to move the capital north to Avaris weakened the government by abandoning Thebes to the priests. Although presumably, the Cult of Amun was under the authority of the pharaoh, in reality, power rested in the hands of the party with the topmost wealth and influence. The priests of Amun were suitable to acquire massive quantities of land and profit from it without any hindrance from the pharaohs who were now so far down in the north.

These priests were suitable to amass wealth, to begin with, because of the way the god Amun had come to be seen. He combined the aspects of the earlier creator god Atum with the sun god Ra and came to be honored as the King of the Gods. The early pharaohs of the New Kingdom, like the lords before them, associated themselves with the god Horus but Seti I aligned himself with Horus' adversary Set and the Ramessid pharaohs with the sun god Ra. The name" Ramesses" comes from the Egyptian Ra- Moses'

meaning" Son of Ra".The priests of Amun, the supreme deity, were in direct contact with the creator and sustainer of the macrocosm, a god lesser than Ra or Horus, or Set. As the deification of Amun increased in fashionability so did his cult and so did their wealth. More importantly, however, the power of the pharaoh lowered as he was no longer seen as a necessary conciliator between the people and their gods. Now the priests of Amun could mediate on the people's behalf and they could admit answers directly.

The 20th Dynasty ended with the death of Ramesses XI and his burial by his successor Smendes I(1077- 1051 BCE). A tradition going back to the Early Dynastic Period in Egypt(c. 3150- 2613 BCE) was that whoever buried the king succeeded him. Smendes I was from Tanis in Lower Egypt and so, after burying the dead pharaoh, placarded himself as successor and centered his capital there. He only ruled in Lower Egypt and ultimately over a fairly limited home. The New Kingdom concludes c. 1069 BCE under his reign as he becomes further of a parochial monarch. The priests of Amun held power at Thebes in Upper Egypt and the Nubians in the south, with no central Egyptian power to hold them in check, took back the lands they had lost under Thuthmose III and the other great pharaohs of the New Kingdom. The regions of Syria, Palestine, and Libya followed suit and the Egyptian Empire fell. The country also entered another period of division and weakness known as the Third Intermediate Period but, unlike the former years of metamorphosis between unified periods, Egypt would not crop from this one stronger and more advanced than ahead. The First and Second Intermediate Periods led to the Middle and the New kingdoms but the Third Intermediate Period concluded with the Persian irruption of Egypt following the Battle of Pelusium in 525 BCE.

After the Persians arrived Egypt never again came an independent state for any great length of time. The 30th Dynasty(c.380- 343 BCE) succeeded in re-establishing Egyptian rule but the country was again taken by the Persians who would rule until their defeat by Alexander the Great. The closest the country would come to Egyptian rule again would be under the dynasty of the Ptolemies(323- 30 BCE), the Greek autocrats who revived Egyptian customs and traditions. Theirs would be the last dynasty of Egypt before the coming of Rome.

ANCIENT EGYPTIAN ARCHITECTURE

Ancient Egyptian Architecture is frequently associated nearly with the pyramid of Giza but was relatively different, taking several forms in the construction of executive structures, temples, sepultures, palaces, and the private homes of nobility and pleb. decoration of these colorful structures also varied according to their purpose and the coffers of the builder. Indeed, the pyramids are the most recognizable symbol of ancient Egypt. Indeed though other societies, similar to the Maya or the Chinese, also employed this form, the pyramid in the ultramodern day is synonymous in utmost people's minds with Egypt.

The pyramids at Giza remain emotional monuments thousands of years after they were built and the knowledge and skill needed to construct them were gathered over the numerous centuries before their construction. Yet the pyramids aren't the apex of ancient Egyptian Architecture; they're only among the earliest and best-known expressions of a culture that would go on to produce structures, monuments, and temples just as interesting.

6,000 Years Of History

Ancient Egyptian history begins previous to the Predynastic Period(c. 6000- 3150 BCE) and continues through the end of the Ptolemaic Dynasty(323- 30 BCE). Vestiges and substantiation of overgrazing of cattle, in the area now known as the Sahara Desert, date mortal habitation in the area to c. 8000 BCE.

The Early Dynastic Period in Egypt(c. 3150- 2613 BCE) was built upon the knowledge of those who had gone ahead and Predynastic art and Architecture were bettered on. The first pyramid in Egypt, Djoser's Step pyramid at Saqqara, comes from the end of this Early Dynastic Period and a comparison of this monument and its girding complex with the mastaba sepultures of earlier centuries shows how far the Egyptians had advanced in their understanding of architectural design and construction. Inversely emotional,

however, is the link between these great monuments and those who came after them. The pyramid at Giza dates from the Old Kingdom(c. 2613- 2181 BCE) and represents the zenith of gift and skill acquired at that time.

Ancient Egyptian history, however, had a long and outstanding path before it and as the pyramid form was abandoned the Egyptians concentrated their attention on temples. numerous of these whose remains are still extant, similar to the temple complex of Amun- Ra at Karnak, inspire as important genuine admiration as the pyramid at Giza but all of them, however great or modest, show an attention to detail and mindfulness of aesthetic beauty and practical functionality which makes them masterpieces of Architecture. These structures still reverberate in the present day because they were conceived, designed, and raised to tell an eternal story that they still relate to everyone who visits the spots.

Egyptian Architecture & The Creation Of The World

In the morning of time, according to the Egyptian religion, there was nothing but swirling waters of dark chaos. From these early waters rose a mound of dry land, known as the ben- ben, around which the waters rolled. Upon the mound lighted the god Atum who looked out over the darkness and felt lonely; so he slept with himself and creation began. Atum was responsible for the unknowable macrocosm, the sky over, and the earth below. Through his children, he was also the creator of mortal beings(however in some performances the goddess Neith plays a part in this). The world and all that mortal beings knew came from water, from moistness, dampness, from the kind of terrain familiar to the Egyptians from the Nile Delta. Everything had been created by the gods and these gods were ever-present in one's life through nature.

When the Nile River overflowed its banks and deposited the life-giving soil the people depended upon for their crops it was the work of the god Osiris. When the sunset in the evening it was the god Ra in his barge going down into the underworld and the people reluctantly shared in rituals to make sure

he'd survive attacks from his nemesis Apophis and rise again the coming morning. The goddess Hathor was present in the trees, Bastet kept women's secrets and defended the home, Thoth gave people the gift of knowledge, Isis, although a great and important goddess, had also been a single mother who raised her youthful son Horus in the wetlands of the Delta and watched over maters on earth. The lives of the gods imaged those of the people and the Egyptians recognized them in their lives and through their workshop.

The gods were allowed to have handed the most perfect of worlds to the people of ancient Egypt; so perfect that it would last ever. The afterlife was simply the durability of the life one had been living. It isn't surprising, also, that when these people constructed their great monuments they would reflect this belief system. The Architecture of Ancient Egypt tells this story of the people's relationship with their land and their gods. The harmony of the structures, the eulogies, and the interior design, each reflect the concept of harmony(ma'at) which was central to the ancient Egyptian value system.

The Predynastic & Early Dynastic Periods

In the Predynastic Period in Egypt images of the gods and goddesses appear in form and pottery but the people didn't yet have the specialized skill to raise massive structures to recognize their leaders or divinities. Some form of government is apparent during this period but it seems to have been indigenous and ethnic, nothing like the central government which would appear in the Old Kingdom of Egypt. The homes and sepultures of the Predynastic Period were built of slush- slipup which was dried in the sun(a practice that would continue throughout Egypt's history). Homes were thatched structures of doormats that were daubed with slush for walls previous to the discovery of slipup timber. These early structures were indirect or round before bricks were used and, after, came square or blockish. Communities gathered together for protection from the rudiments, wild creatures, and nonnatives and grew into metropolises that encircled themselves with walls.

As civilization advanced, so did Architecture with the appearance of windows and doors braced and adorned by rustic frames. Wood was more generous in Egypt at this time but still not in the volume to suggest itself as a structure material on any large scale. The slush slipped up around the home and became the blockish house with a bounded roof, a theater, and a yard. Work in slush slipup is also substantiated in the construction of sepultures which, during the Early Dynastic Period in Egypt, come more elaborate and intricate in design. These early oblong sepultures(mastabas) continued to be built of slush slip up but formerly at this time people were working in stone to produce temples to their gods. Stone monuments(stelae) begin to appear, along with these temples, by the Second Dynasty of Egypt(c. 2890-c. 2670 BCE).

Shrines, large upright stone monuments with four sides and a phased top, began to appear in the city of Heliopolis at about this time. The Egyptian stone(known to them as tekhenu," stone" is the Greek name) is among the most perfect exemplifications of Egyptian Architecture reflecting the relationship between the gods and the people as they were always raised in dyads and it was allowed that the two created on earth were imaged by two identical pieces raised in the welkin at the same time. Quarrying, figuring, transporting, and raising the shrines needed enormous skill and labor, and tutored the Egyptians well on how to work in stone and move immensely heavy objects over numerous long hauls.

Learning stonework set the stage for the coming great vault in Egyptian Architecture pyramids. Djoser's mortuary complex at Saqqara was conceived by his vizier and chief mastermind Imhotep(c. 2667-c. 2600 BCE) who imagined a great mastaba grave for his king built of stone. Djoser's pyramid isn't a" true pyramid" but a series of piled mastabas known as a" step pyramid". Indeed so, it was an incredibly emotional feat that had never been achieved before. Temple construction, albeit in a modest position, had formerly acquainted the Egyptians with stonework. Imhotep imagined the same on a grand scale.

The early mastabas had been decorated with eulogies and drawings of

doormats, flowers, and other nature imagery; Imhotep wanted to continue that tradition with further durable material. His great, towering mastaba pyramid would have the same delicate traces and symbolism as the more modest sepultures which had anteceded it, and, more yet, these would each be worked in stone rather than dried slush. When completed, the Step pyramid rose 204 bases(62 measures) high and was the altitudinous structure of its time. The girding complex included a temple, yards, sanctuaries, and living diggings for the priests covering an area of 40 acres(16 hectares) and girdled by a wall 30 bases(10.5 measures) high.

The wall had 13 false doors cut into it with only one true entrance cut in the southeast corner; the entire wall was also ringed by a fosse,460 bases(750 measures) long and 131 bases(40 measures) wide. The factual grave of Djoser was located beneath the pyramid at the bottom of a shaft 92 bases(28 measures) long. The grave chamber itself was boxed in granite but, to reach it, one had to cut a maze of hallways, all brightly painted with reliefs and inlaid with penstocks, leading to other apartments or dead ends filled with stone vessels sculpted with the names of earlier lords. This maze was created, of course, to cover the grave and grave goods of the king but, unfortunately, it died to keep out ancient grave stealers and the grave was pillaged at some point in age.

Djoser's Step pyramid incorporates all of the rudiments most reverberative in Egyptian Architecture harmony, balance, and majesty which reflected the core values of the culture. Egyptian civilization was grounded upon the conception of ma'at(harmony, balance) which was ordered by their gods. The Architecture of ancient Egypt, whether on a small or large scale, always represented these ideals. Palaces were indeed built with two entrances, two throne apartments, and two entering halls in order to maintain harmony and balance in representing both Upper and Lower Egypt in the design.

The Old Kingdom & The Pyramid

The inventions of Imhotep were carried further by the lords of the 4th Dynasty in the Old Kingdom. The last king of the Third Dynasty of Egypt, Huni(c. 2630- 2613 BCE), was a long study to have initiated the massive structure systems of the Old Kingdom in constructing the pyramid at Meidum but that honor is due to the first king of the 4th Dynasty, Sneferu(c. 2613- 2589 BCE). Egyptologist Barbara Watterson writes," Sneferu initiated the golden age of the Old Kingdom, his most notable achievements being the two pyramids built for him at Dahshur".

Sneferu began his work with the pyramid at Meidum now pertained to as the" collapsed pyramid" or, locally, as the" false pyramid" because of its shape it resembles a palace further than a pyramid and its external covering rests around it in a gigantic mound of clay. The pyramid of Meidum is the first true pyramid constructed in Egypt. A" true pyramid" is defined as an impeccably symmetrical monument whose way has been filled in to produce flawless sides tapering toward a point at the top. Firstly, any pyramid began as a step pyramid. The Meidum pyramid didn't last, however, because variations were made to Imhotep's original pyramid design which redounded in the external covering resting on a beach foundation rather than a gemstone, causing it to collapse. Scholars are divided on whether the collapse passed during construction or over a longer period of time.

Sneferu's trials with the stone pyramid form served his successor well. Khufu(2589- 2566 BCE) learned from his father's trials and directed his administration in constructing the Great Pyramid of Giza, the last of the original Seven prodigies of the Ancient World. Contrary to the popular belief that his monument was built by Hebrew slaves, Egyptian workers on the Great pyramid were well watched for and performed their duties as part of community service, as paid sloggers, or when the Nile's flood tide made Agriculture insolvable.

There's no substantiation whatsoever that Hebrew slaves, or any kind of slave labor, went into the construction of the pyramid at Giza, the city of Per-Ramesses, or any other important point in Egypt. The practice of slavery was in Egypt throughout its history, as it did in every ancient culture, but it wasn't the kind of slavery popularly depicted in fabrication and film grounded on the

biblical Book of Exodus. Slaves in the ancient world could be teachers and preceptors of the youthful, accountants, nurses, cotillion preceptors, spirits, and indeed proponents. Slaves in Egypt were either internee from military campaigns or those who couldn't pay their debts and these people generally worked in the mines and chases. The men and women who worked on the Great pyramid lived in the state-handed casing on the point(as discovered by Lehner and Hawass in 1979 CE) and were well compensated for their sweat.

The more professed a worker was, the more advanced their compensation. The result of their work still amazes people in the ultramodern day. The Great Pyramid of Giza is the only wonder left wing of the Seven prodigies of the ancient world and justifiably so until the Eifel Tower was completed in 1889 CE, the Great Pyramid was the altitudinous structure on earth built by mortal hands. The Second pyramid constructed at Giza belongs to Khufu's successor Khafre(2558- 2532 BCE) who's also credited with creating the Great Sphinx of Giza. The third pyramid belongs to his successor Menkaure(2532- 2503 BCE). A necrology from c. 2520 BCE relates how Menkaure came to check his pyramid and assigned 50 of the workers to the new task of erecting a grave for his functionary, Debhen.

Part of the necrology reads," His majesty commanded that no man should be taken for any forced labor" and that rubbish should be cleared from the point for construction(Lewis, 9). This was a fairly common practice at Giza where the lords would commission sepultures for their musketeers and favored officers.

The Giza table today presents a very different image from what it would have looked like in the time of the Old Kingdom. It wasn't the lonely point at the edge of the desert it's today but a sizable necropolis that had shops, manufactory, temples, casing, public auditoriums, and multitudinous monuments. The Great pyramid was faced by an external covering of flashing white limestone and rose from the center of the small city, visible from long hauls around. Giza was a tone-sustaining community whose people were government workers but the construction of the enormous monuments there in the 4th Dynasty was Very expensive.

Khafre's pyramid and complex are a little lower than Khufu's and Menkaure's lower than Khafre's and this is because, as the 4th Dynasty pyramid structure continued, coffers downscaled. Menkaure's successor, Shepsekhaf(2503- 2498 BCE) was buried in a modest mastaba at Saqqara. The cost of the pyramid wasn't only fiscal but political. Giza wasn't the only necropolis in Egypt at the time and all of these spots needed conservation and administration which was carried out by priests. As these spots grew, so did the wealth and power of the priests and the indigenous governors(nomarchs) who presided over the different sections the spots were in.
The later autocrats of the Old Kingdom built temples(or pyramids on a much lower scale) as these were more affordable. The shift from the pyramid monument to the temple gestured a deeper shift in sensibilities which had to do with the growing power of the priesthood monuments were no longer being built to recognize a certain king but for a specific god.

First Intermediate Period & Middle Kingdom

The power of the priests and nomarchs, along with other factors, brought about the collapse of the Old Kingdom. Egypt also entered the period known as the First Intermediate Period(2181- 2040 BCE) in which individual regions governed themselves. The lords still ruled from Memphis but they were ineffectual. The First Intermediate Period of Egypt has traditionally been depicted as a time of decline because no great monuments were raised and the quality of the art is considered inferior to that of the Old Kingdom.

However, the artwork and Architecture are simply different, not sub-par. In the Old Kingdom, architectural workshops were state-patronized, as was artwork, and so was more or less invariant to reflect the tastes of kingliness. In the First Intermediate Period, indigenous artists and engineers were free to explore different forms and styles. When Mentuhotep II(c. 2061- 2010 BCE) united Egypt under Theban rule, royal commissioning of art and Architecture proceeded but, unlike in the Old Kingdom, variety and particular expression were encouraged. Middle Kingdom Architecture, beginning with Mentuhotep's grand mortuary complex at Deir el- Bahri near Thebes, is

formerly grand and particular in compass.

Under the reign of king Senusret I(c. 1971- 1926 BCE), the great Temple of Amun- Ra at Karnak was begun when this monarch built a modest structure at the point. This temple, like all Middle Kingdom temples, was constructed with an external yard, columned courts which led to halls and ritual chambers, and an inner sanctum that housed a god's statue. Sacred lakes were created at these spots and the entire effect was an emblematic representation of the morning of the world and the harmonious operation of the macrocosm. Columns were an important aspect of the symbolism of a temple complex.

They weren't designed only to support a roof but to contribute their meaning to the whole work. Some of the numerous different designs were the papyrus pack(a tightly sculpted column suggesting papyrus doormats); the lotus design, popular in the Middle Kingdom of Egypt, with a capital opening like a lotus flower; the cub column whose capital appears to be an unopened flower, and the Djed column which is presumably most famous from the Heb Sed Court at Djoser's pyramid complex but was so extensively used in Egyptian Architecture it can be set up from one end of the country to the other. The Djed was an ancient symbol for stability and was constantly used in columns either at the base, at the capital(so it appears the Djed is holding up the sky), or as an entire column. Homes and other structures continued to be made from slush slip-up during the Middle Kingdom; the stone was only used for temples and monuments and this was generally limestone, sandstone, or, in some cases, granite which needed the topmost skill to work in. A little-given masterpiece of the Middle Kingdom, long ago lost, was the pyramid complex of Amenemhat III(c. 1860- 1815 BCE) at the city of Hawara.

This complex was enormous, featuring twelve great separate courts which faced one another across a breadth of columned halls and interior hallways so intricate that it was called" the maze" by Herodotus. The courts and hallways were further connected by parts and colonnades and shafts so that a caller might walk down a familiar hall but take a strange turn and wind over in a fully different area of the complex than the one they had intended. Crisscrossing alleys and false doors sealed by stone entrapments served to

confuse and flummox a caller to cover the central burial chamber of the pyramid of the king. This chamber is said to have been cut from a single block of granite and to have numbered 110 tons. Herodotus claimed it was more emotional than any of the prodigies he'd ever seen.

Second Intermediate Period & New Kingdom

lords like Amenemhat III of the 12th Dynasty made great benefactions to Egyptian art and Architecture and their programs were continued by the 13th Dynasty. The 13th Dynasty, however, was weaker and ruled inadequately so that, ultimately, the power of the central government declined to the point where a foreign people, the Hyksos, rose in Lower Egypt while the Nubians took portions of land to the south. This period is known as the Second Intermediate Period of Egypt(c. 1782- 1570 BCE) in which there was little advancement in the trades. The Hyksos were driven from Egypt by Ahmose I of Thebes(c. 1570- 1544 BCE) who also secured the southern borders from the Nubians and initiated the period known as the New Kingdom of Egypt(1570- 1069 BCE).

This period saw some of the most magnificent architectural feats since the Old Kingdom. In the same way that ultramodern callers are astounded and intrigued by the riddle of how the pyramid at Giza was built, so are they by Hatshepsut's funerary complex, the Temple of Amun at Karnak, the numerous workshop of Amenhotep III, and the magnific constructs of Ramesses II similar as Abu Simbel. The autocrats of the New Kingdom built on a grand scale in keeping with Egypt's new elevated status as an empire. Egypt had never known a foreign power like the Hyksos taking control of their land and, after Ahmose I drove them out, he initiated military campaigns to produce buffer zones around Egypt's borders. These areas were expanded by his successors, most specially Thutmose III(1458- 1425 BCE), until Egypt ruled an empire that stretched from Syria, down the Levant, across to

Libya, and down through Nubia. Egypt came immensely fat during this time and that wealth was lavished on temples, mortuary complexes, and monuments. The topmost of these is the Temple of Amun- Ra at Karnak. As with all the other temples in Egypt, this one told the story of the history, and the people's lives, and recognized the gods but was an immense work in progress with every sovereign of the New Kingdom adding to it.

The point covers over 200 acres and consists of a series of pylons(monumental gateways which taper towards the top to cornices), leading into yards, halls, and lower temples. The first pylon opens onto a wide court which invites the caller further. The Second pylon opens onto the Hypostyle Court which measures 337 bases(103 measures) by 170 bases(52 measures). The hall is supported by 134 columns 72 bases(22 measures) altitudinous and 11 bases(3.5 measures) around the periphery. Scholars estimate one could fit three structures the size of Notre Dame Cathedral inside the main temple alone. As with all other temples, Karnak is an eidolon of symmetrical Architecture which seems to rise organically from the earth toward the sky. The great difference between this structure and any other is its grand scale and the compass of the vision. Each sovereign who contributed to the structure made lesser advances than their forerunners but conceded those who had gone ahead. When Thutmose III built his jubilee hall there he may have removed monuments and structures of earlier lords whom he also conceded with a necrology. Every temple symbolizes Egyptian culture and belief but Karnak does so in large letters and, relatively literally, through eulogies. Thousands of years of history may be read on the walls and columns of the Karnak temple.

Hatshepsut(1479- 1458 BCE) contributed to Karnak like every other sovereign but also commissioned structures of similar beauty and splendor that Later lords claimed them as their own. Among her grandest is her mortuary temple at Deir el- Bahri near Luxor which incorporates every aspect of New Kingdom temple Architecture on a grand scale a wharf stage at the water's edge, flagstaffs(ones of the history), pylons, places, hypostyle halls, and a sanctuary. The temple is constructed in three categories reaching 97 bases(29.5 measures) and callers are still amazed by the structure in the present day.

Amenhotep III(1386- 1353 BCE) built so many monuments throughout Egypt that early scholars credited him with an exceptionally long reign. Amenhotep III commissioned over 250 structures, monuments, stele, and temples. His mortuary complex was guarded by the Colossi of Memnon, two numbers 70 bases(21.3 m) high and each importing 700 tons. His palace, now known as Malkata, covered 30,000 square measures(30 hectares) and was elaborately decorated and furnished throughout the throne apartments, apartments, kitchens, libraries, conference apartments, jubilee halls, and all the other apartments. Although Amenhotep III is famous for his opulent reign and monumental structure systems, the after pharaoh Ramesses II(1279- 1213 BCE) is indeed more well known. Unfortunately, this is large because he's so frequently equated with the unnamed pharaoh in the biblical Book of Exodus and his name has come recognizable through film acclimations of the story and the ceaseless reiteration of the line from Exodus 111 that Hebrew slaves built his metropolises of Pithom and Per- Ramesses.

Long before the author of Exodus ever came up with his story, however, Ramesses II was famous for his military exploits, effective rule, and magnificent structure systems. His city of Per- Ramesses(" City of Ramesses") in Lower Egypt was extensively praised by Egyptian scribes and foreign callers but his temple at Abu Simbel is his masterpiece. The temple, cut from solid gemstone escarpments, stands 98 bases(30 measures) high and 115 bases(35 measures) long with four seated jumbos bordering the entrance, two to each side, depicting Ramesses II on his throne; each one 65 bases(20 measures) altitudinous. Beneath these giant numbers are lower statues(still larger than life) depicting Ramesses' conquered adversaries, the Nubians, Libyans, and Hittites. further statues represent his family members and colorful guarding gods and symbols of power. Passing between the jumbos, through the central entrance, the innards of the temple are decorated with drawings showing Ramesses and Nefertari paying homage to the gods.

Abu Simbel is impeccably aligned with the east so that, twice a time on 21 February and 21 October, the sun shines directly into the inner sanctum to illuminate statues of Ramesses II and the god Amun. This is another aspect of ancient Egyptian Architecture that characterizes most, if not all, of the great

temples and monuments elysian alignment. From the pyramid at Giza to the Temple of Amun at Karnak, the Egyptians acquainted their structures according to the cardinal points and in keeping with elysian events. The Egyptian name for a pyramid was Mer, meaning" Place of Ascent"(the name" pyramid" comes from the Greek word pyramis meaning" wheat cutlet" which is what they allowed the structures to look like) as it was believed that the shape of the structure itself would enable the dead king to rise toward the horizon and more fluently begin the coming phase of his actuality in the afterlife. In this same way, temples were acquainted to invite the god to the inner sanctum and also, of course, give access for when they wanted to lift back to their own advanced realms.

Late Period & Ptolemaic Dynasty

The New Kingdom declined as the priests of Amun at Thebes acquired lesser power and wealth than the pharaoh while, at the same time, Egypt came to be ruled by weaker and weaker lords. By the time of the reign of Ramesses XI(c. 1107- 1077 BCE), the central government at Per- Ramesses was fully ineffective and the high priests at Thebes held all the real power.

The Late Period of Ancient Egypt is characterized by invasions by the Assyrians and the Persians before the appearance of Alexander the Great in 331 BCE. Alexander is said to have designed the city of Alexandria himself and also left it to his inferiors to make while he continued with his vanquishing. Alexandria came to be the jewel of Egypt for its magnificent Architecture and grew into a great center of culture and literacy. Alexandria became the emotional city Strabo praises during the time of the Ptolemaic Dynasty(323- 30 BCE). Ptolemy I(323- 285 BCE) began the great Library of Alexandria and the temple known as the Serapeum which was completed by Ptolemy II(285- 246 BCE) who also built the famous Pharos of Alexandria, the great lighthouse which was one of the Seven prodigies of the World.

The early autocrats of the Ptolemaic Dynasty continued the traditions of

Egyptian Architecture, blending them with their own Greek practices, to produce emotional structures, monuments, and temples. The dynasty ended with the death of the last queen, Cleopatra VII(69- 30 BCE), and the country was adjoined by Rome. The heritage of the Egyptian engineers lives on, however, through the monuments they left before. The assessing pyramid, temples, and monuments of Egypt continue to inspire and intrigue callers in the present day. Imhotep and those who followed after him envisaged monuments in stone that would defy the passage of time and keep their memory alive. The enduring fashionability of these structures today rewards that early vision and accomplishes their goal.

ANCIENT EGYPTIAN SCIENCE AND TECHNOLOGY

The great temples and monuments of ancient Egypt continue to fascinate and dumbfound people in the ultramodern day. The sheer size and compass of structures like the Great Pyramid at Giza or the Temple of Amun at Karnak and the Colossi of Memnon are admiration-inspiring and naturally encourage questions regarding how they were built. each across the Egyptian geography rise immense structures, thousands of years old, which have given rise to numerous different propositions as to their construction. While several Very significant questions remain unanswered, the simplest explanation for numerous can be set up in ancient Egyptian eulogies, textbooks, wall oils, grave eulogies, art, and vestiges the ancient Egyptians had an extraordinary command of wisdom and technology.

Ancient monuments and grand temples away, the ancient Egyptians constructed several particulars that one simply takes for granted in the ultramodern day. Paper and essay, cosmetics, toothbrushes, and toothpaste, indeed the ancestor of the ultramodern breath mint, were all constructed by the Egyptians. Also, they made advances in nearly every sphere of knowledge from the manufacture of simple ménage goods to beer brewing, engineering, and construction, to Agriculture and Architecture, drug, astronomy, art, and literature. Although they didn't have command of the wheel until the appearance of the Hyksos during the Second Intermediate Period of Egypt(c. 1782-c. 1570 BCE), their technological chops are apparent as beforehand as the Predynastic Period(c. 6000-c. 3150 BCE) in the construction of mastaba sepultures, artworks, and tools. As the civilization advanced, so did their knowledge and skill until, by the time of the Ptolemaic Dynasty(323- 30 BCE), the last to rule Egypt before it was adjoined by Rome, they had created one of the most emotional societies of the ancient world.

Household Goods

The simple handheld glass one finds so commonplace in the present day was

created by the Egyptians. These were frequently decorated with eulogies and numbers, similar to that of the protection- god Bes, and were possessed by men and women likewise. further ornate wall glasses were also a part of middle- and upper-class homes and were likewise decorated. The ancient Egyptians were Very apprehensive of their tone- image and particular hygiene and appearance as an important value.

Toothbrushes and toothpaste were constructed because of the fortitude and beach which set up its way into the chuc and vegetables of the diurnal reflections. The image presented in the ultramodern day by art and pictures of Egyptians with exceptionally white teeth is deceiving; dental problems were common in ancient Egypt, and many, if any, had an each-white smile. Dentistry developed to deal with these difficulties but never seems to have advanced at the same rate as other areas of the drug. While it appears croakers were fairly successful in their ways, dentists were less so. To cite only one illustration, queen Hatshepsut(1479- 1458 BCE) died from an abscess following a tooth birth.

Ancient Egyptian Mirror

Toothpaste was made of gemstone swabs, mint, dried iris petals, and pepper, according to one form from the 4th century CE, which dentists in 2003 CE tried and set up to be relatively effective(although it made their epoxies bleed). Another earlier form suggested ground-up ox hooves and ash, which, mixed with one's slaver, created a sanctification paste for the teeth. This form, lacking the mint, did nothing for one's breath and so tablets were created from spices like cinnamon and frankincense hotted in a honey admixture, which came the world's first breath mints.

Ornamentation on furniture, although first appearing in Mesopotamia, came more elaborate in Egypt and was further ameliorated as time went on. Different colors of essay and different weights of paper were also developed by the Egyptians through their invention of makeup galettes and processing

of the papyrus factory. Small area hairpieces one finds in homes all over the world also was either constructed or advanced in Egypt(made of the same papyrus factory) as were knick-knacks in the form of pussycats, tykes, people, and the gods. Small statues of gods similar to Isis, Bes, Horus, Hathor, among others have been set up as part of ménage sanctuaries as the people worshiped their gods in the home more frequently than at temple carnivals. These statues were made of materials ranging from sun-dried slush to gold depending on one's particular wealth.

Engineering & Construction

The great temples of ancient Egypt arose from the same technical skill that one sees on the small scale of ménage goods. The central value observed in creating any of these goods or structures was careful attention to detail. The Egyptians are noted in numerous aspects of their culture as a Very conservative society, and this adherence to a certain way of negotiating tasks can easily be seen in their construction of the pyramid and other monuments. The creation of an obelisk, for illustration, seems to have always involved the same procedure performed in precisely the same way.

The quarrying and transport of shrines are well proven (though how the immense monuments were raised is not) and show strict adherence to a standard procedure. The Step pyramid of Djoser was successfully built according to the precepts of the vizier Imhotep(c. 2667- 2600 BCE), and when his plans were swerved from by Sneferu during the Old Kingdom(c. 2613-c. 2181 BCE), the result was the so- called' collapsed pyramid' at Meidum. Sneferu returned to Imhotep's original engineering plans for his coming systems and was suitable to produce his Bent pyramid and Red pyramid at Dashur, advancing the art of pyramid structure which is epitomized in the Great Pyramid at Giza. The technological skill needed to make the Great Pyramid still mystifies scholars in the present day. In order to negotiate this, the vizier would delegate responsibility to inferiors who would further delegate tasks to others. The bureaucracy of the Old Kingdom of Egypt set the paradigm for the rest of the country's history in accounting for

every aspect of a structured design and making sure each step was pacing according to plan.

Later in the Old Kingdom, Weni, known as the Governor of the South, would leave inscriptions detailing how he traveled to Elephantine for granite for a false door for a pyramid and dug five conduits for towboats to bring inventories for farther construction(Lewis, 33). Records similar to Weni's show the immense quantum of trouble needed in erecting the monuments one finds in Egypt today. There are multitudinous eulogies relating to inventories and difficulties in erecting the pyramid at Giza but no definitive explanation of the practical means by which they were built. A revision of the ramp proposition was proposed by the French mastermind Jean- Pierre Houdin who claims ramps were used but on the inside of the pyramid, not the surface. Ramps may have been used externally in the original stages of construction but also were moved outside. The excavated monuments were also brought in through the entrance and moved up the ramps to their position. This, Houdin claims, would regard the shafts one finds inside the pyramid. This proposition, however, doesn't regard the weight of the monuments or the number of workers on the ramp needed to move them up an angle inside the pyramid.

A much more forceful proposition has been proposed by mastermind Robert Carson who suggests that water power was used. It has been easily substantiated that the water tables of the Giza table are relatively high and were more so during the period of the Great pyramid's construction. Water could have been exercised and pressure wielded via a pump, as Carson claims, to help raise the monuments a ramp to their intended position. Egyptologists still debate the purpose of the shafts inside the Great pyramid with some claiming they served a spiritual purpose(so the king's soul could lift to the welkin) and others a practical leftover from construction. Egyptologist Miroslav Verner states that these questions can not eventually be answered as we've no definitive textbooks or archaeological substantiation to point in one direction or another.

While that may be so, Carson's claim for water power in construction makes further sense than numerous others(similar to a hoist being used to transport

the monuments when, easily, there's no substantiation whatsoever for Egyptian use or knowledge of a crane) and it's known that the Egyptians were acquainted with the conception of the pump. King Senusret(c. 1971- 1926 BCE) of the Middle Kingdom drained the lake at the center of the Fayyum quarter during his reign through the use of conduits and pumps used to divert coffers from the Nile in other periods. Ukrainian mastermind Mikhail Volgin also cites water as central to the Great pyramid's construction and claims that the pyramid wasn't designed as sepultures at all actually but were immense waterworks depots. He points to the lack of any corpses set up in the pyramid, their shape, and the high water table of the Giza table as substantiation for his claim.

Agriculture & Architecture

Whatever one makes of Volgin's water proposition concerning the pyramid, Egyptian society did depend on a dependable force of clean water for their crops and beast. Ancient Egypt was an agrarian society and so naturally developed inventions to help cultivate the land. Among the numerous inventions or inventions of the ancient Egyptians were the ox-drawn plow and advancements in irrigation. The ox-drawn plow was designed in two needles, heavy and light. The heavy plow went first and cut the furrows while the lighter plow came behind turning up the earth. Once the field was furrowed, workers with hoes broke up the clumps of soil and sowed the rows with seed. To press the seed into the furrows, the beast was driven across the field and the furrows were closed. All of this work would have been for nothing, however, if the seeds were denied sufficient water and so regular irrigation of the land was extremely important. Egyptian irrigation ways were so effective they were enforced by the societies of Greece and Rome. It has been noted that the Greek champion Thales of Miletus(c. 585 BCE) studied in Egypt and may have brought these inventions back to Greece(although he also studied at Babylon and could have learned irrigation ways there). New irrigation ways were introduced during the Second Intermediate Period by the people known as the Hyksos, who settled in Avaris in Lower Egypt, and the Egyptians bettered upon them; especially through the expanded use of the

conduit. The monthly alluvion of the Nile overflowing its banks and depositing rich soil throughout the vale was essential to Egyptian life but irrigation conduits were necessary to carry water to devious granges and townlets as well as to maintain indeed achromatism of crops near the swash.

Architecture girding these conduits was occasionally relatively ornate as in the case of the pharaoh Ramesses the Great(1279- 1213 BCE) and his city of Per- Ramesses in Lower Egypt. Ramesses the Great was one of the fattest builders in Egyptian history; so much so that there's no ancient point in Egypt which doesn't make some citation of his reign and accomplishments. In creating his grand monuments, Ramesses' masterminds called upon another invention of the Old Kingdom: the corbelled bow. Without the conception of the corbelled bow, Architecture the world over would be significantly lowered and some structures, similar to the Great Pyramid, would be impossible. The grand halls of the temples of Egypt, the inner sanctums, and the temples themselves would each have been likewise insolvable if not for this advance in engineering and construction. One of the most emotional of Ramesses' monuments is his temple of Abu Simbel which was precisely designed so that, twice a time on 21 February and 21 October, the sun shines directly into the sanctuary of the temple to illuminate the statues of Ramesses and the god Amun. This kind of perfection in design and construction can be seen in temples throughout Egypt which were each built to glass the afterlife. The yard of the temple with its reflecting pool would symbolize the Lake of Flowers in the coming world and the temple itself would stand for colorful other aspects of the afterlife and the final paradise of the Field of Doormats. temples are regularly acquainted with cardinal points and some, like the Temple of Amun at Karnak, were used as astronomical lookouts.

Mathematics & Astronomy

Astronomy was important to the ancient Egyptians in two situations: the spiritual and the practical. Egypt was allowed to be a perfect reflection of the land of the gods and the afterlife a glass image of one's life on earth. This

duality is apparent in Egyptian culture in every aspect and epitomized in the stone which was always raised in dyads and believed to reflect a godly brace appearing at the same time in the welkin. The stars told the stories of the gods' accomplishments and trials but also indicated the passage of time and the seasons. On a more practical position, the stars could tell one when it was going to rain when it was nearing time to plant or gather crops, and indeed the stylish years for making important opinions similar to erecting a home or temple or starting a business adventure. Astronomical compliances led to astrological interpretations which may have been espoused from Mesopotamian sources via trade. Rigorously astronomical examinations of the night skies, however, were interpreted in terms of pragmatism and recorded in fine computations measuring weeks, months, and years. Although the timetable was constructed by the ancient Sumerians, the conception was acclimated and bettered by the Egyptians.

According to numerous Egyptologists, mathematics in Egypt was entirely practical. Rosalie David, for illustration, claims," Mathematics served principally utilitarian purposes in Egypt and doesn't feel to have been regarded as theoretical wisdom"(217). Ancient pens similar to Herodotus and Pliny, however, constantly mention the Egyptians as the source of theoretical mathematics, and they aren't the sole sources of this. numerous ancient pens, Diogenes Laertius and his sources among them point to proponents similar to Pythagoras and Plato, who both studied in Egypt and the significance of fine knowledge in their belief systems. Plato regarded the study of figures as necessary for clarity of mind and it's allowed he took this conception from Pythagoras who first learned it from the priests in Egypt. In his book Stolen Legacy The Egyptian Origins of Western Philosophy, scholar GeorgeG.M. James argues western philosophical generalities are falsely attributed to the Greeks who simply developed Egyptian ideas, and this same paradigm may hold for the study of mathematics as well. There's no distrustfulness that the Egyptians used mathematics on a diurnal base for far more mundane purposes than the pursuit of ultimate trueness. Mathematics was used in record keeping, in developing the schematics for machines similar to the water pump, in calculating duty rates, and in drawing up designs and siting locales for structure systems. Mathematics was also used in a Very simple position in the medical trades in writing conventions for cases and mixing the

constituents for drugs.

Medicine & Dentistry

Medicine in ancient Egypt was privately tied to magic. The three best-known workshops dealing with medical issues are the Ebers Papyrus(c. 1550 BCE), the Edwin Smith Papyrus(c. 1600 BCE), and the London Medical Papyrus(c. 1629 BCE) all of which, to one degree or another, define the use of spells in treating conditions while at the same time flaunting a significant degree of medical knowledge. The Ebers Papyrus is a textbook of 110 runners treating affections similar to trauma, cancer, heart complaint, depression, dermatology, gastrointestinal torture, and numerous others. The Edwin Smith Papyrus is the oldest given work on surgical ways and is allowed to have been written for triage surgeons in field hospitals. This work shows detailed knowledge of deconstruction and physiology. The London Medical Papyrus combines practical medical skills with magical spells for the treatment of conditions ranging from eye problems to deliveries.

Medical textbooks, other than these, also give conventions for dental problems. Herodotus notes that croakers in Egypt were all specialists in their particular field and this applied to dentists as well as any other. There was a position known as" One Who's Concerned with Teeth", regarded as a dentist, and another known as" One Who Deals with Teeth" who may have been a kind of druggist. The dentist was frequently called upon to pull a tooth but it seems that oral surgery was infrequently performed. utmost of the medical textbooks dealing with dental issues are precautionary or affiliated with pain operations. Grounded on the substantiation of corpses who have been examined, as well as letters and other documents, ancient Egyptians feel to have endured fairly severe and wide dental problems.

Dentistry doesn't feel to have evolved at the same pace as other branches of the drug but still was more advanced and showed a lesser knowledge of dealing with oral pain than after remedies rehearsed by other societies. The first given dental procedure dated to 14,000 years ago in Italy, according to

substantiation published in 2015 CE, but the first dentist in the world known by name was the Egyptian Hesyre(c. 2660 BCE) who held the position of Chief of Dentists and Physician to the King during the reign of Djoser(c. 2670 BCE) showing that dentistry was considered an important practice as early as Djoser's reign and presumably before. This being so, it's unclear why dental practices didn't evolve to the same degree as other medical fields.

Artwork and numerous medical textbooks feel to largely ignore dental problems and toothaches, but non-medical textbooks address them as most probably caused by a tooth- worm which demanded to be driven down by magical spells, birth, and applying an ointment. This belief most likely came from Mesopotamia, specifically Sumer, as an ancient textbook from that region predates the Egyptian conception of the tooth worm. Medical tools have been set up which could have been used by dentists, but as none are labeled or appertained too easily in textbooks, one can not say for certain. It's clear, however, that dentists could diagnose oral complaints and the technology to operate on epoxies and teeth.

Art & Literature

Technology also told Egyptian art and literature, not only in how it was produced but in content and form. The invention of papyrus and essay greatly eased jotting and advances in bobby tools replacing flint in sculpturing advanced the quality of art, but the world the Egyptians created through their understanding of scientific measures and technological advancements came both the subject and the oil artists worked on. The Poem of Pentaur, for illustration, which narrates the palm of Ramesses the Great over the Hittites at Kadesh, isn't simply written on a distance of papyrus or a shrine but placarded from the sides of temples in Abydos, Karnak, Abu Simbel, and his Ramesseum. The form the artist worked in, the stone of the temple, informs the content of the piece itself Ramesses' great palm against inviting odds. The story is more emotional for the medium in which it's told.

This same is true for the stelae, shrines, and other monuments throughout Egypt. The literature which is inscribed on these stone pieces gives them their own life while investing the story itself with lesser meaning as both erudite and visual art. In written textbooks, of course, technological advances appear constantly in stories whether The Tale of Sinuhe where the narrator speaks of his peregrination in other lands and what he finds lacking there, or the Tale of the Shipwrecked Sailor where the technology of shipbuilding makes the story possible.

The ancient Egyptians believed that balance, and harmony, in all aspects of life was most important and this value can be seen in nearly all of their advances in the lores and technology. What was set up lacking in life was balanced by what was created by individual imagination. Although the gods were allowed to have handed all good effects to mortal beings, it was still an existent's responsibility to watch for one's tone and the lesser community. Through their inventions and advances in knowledge, the Egyptians would have believed they were doing the god's will in making indeed more of the grand life and world they had been given.